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ABSTRACT

This curriculum guide, developed as part of a total English curriculum for pre-kindergarten through grade 10, suggests that students can best understand literature by understanding its recurring external forms or genres, and includes (1) an overview describing the four literary genres of drama, narrative poetry, narrative fiction, and lyric poetry in terms of the ways in which works are presented, (2) 35 items of selected knowledge to be taught sequentially, from the simplest roles that characters perform in a dramatic action to the more complex aspects of the historical development of a culture's lyric poetry, and (3) proposed sequential learning experiences, which at the elementary level include such activities as children hearing, studying, and dramatizing a narrative poem; at the junior high level, students composing lyric poems after hearing patterns of sound in the poems of Robert Frost, James Joyce, and Carl Sandburg; and at the senior high level, students learning to perceive relationships between author, characters' actions, and the audience in Sophocles' "Antigone" or in Cervantes' "Don Quixote." (See also TE 001 638.) (JB)

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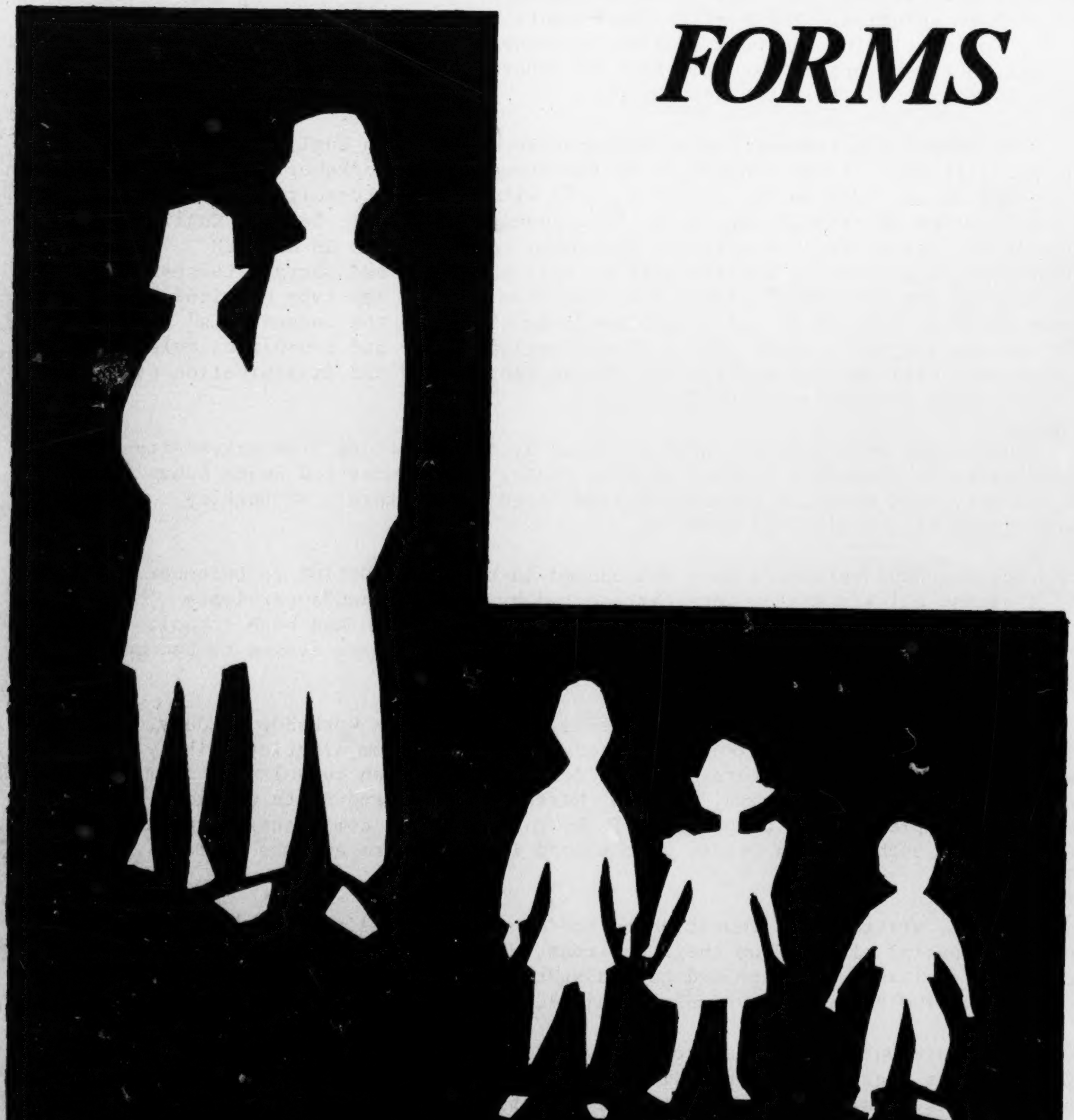
LITERATURE: EXTERNAL FORMS



TE001639

PREFACE

The effort of the Regional Curriculum Project to develop a curriculum product through cooperative activity has been an exciting experience. Together, state department of education English consultants have investigated the concept of interstate activity, studied with the captains on the New English frontier, worked with local school staffs without concern for state lines, and helped write and then edit "horizontal" units of a curriculum guide for experimental use in selected local schools in their states.

There has been another result, too — almost as important as the experience and as the units. It is an answer to the dilemma, To whom can the lone specialist in the state department of education turn when the solution to a problem is elusive? Consultation and study among counterparts in the several departments — not just the general conversation which is characteristic of professional meetings — has given invaluable aid to mutual growth and problem solution. The English consultants have not only expressed the desire for continuing the work sessions sponsored by the Regional Curriculum Project, but have urged that this kind of opportunity be made available to every lone specialist in the departments.

The demand for sponsorship of cooperative activity in English began in the earliest days of the Project — at the summer, 1966 workshop. The first work session was held in the summer of 1967 with English consultants from all six states in attendance. Here, Mrs. Juanita Abernathy, Georgia English Consultant, was pressed to serve as chairman. A DESIGN FOR AN ENGLISH CURRICULUM, a product of earlier work by Mrs. Abernathy and Georgia teachers, was adopted for refinement and as the base from which a new type curriculum guide would be developed; and a hypothesis to structure the consultants' efforts was adopted: "Local school educational programs and consultant role performance will be improved through the development of and dissemination of a multi-state curriculum guide."

Successive work sessions were enhanced by contributions from university consultants — Alexander Frazier of Ohio State, Owen Thomas and Keith Schap of Indiana, Paul Smith of Trinity, Walter Loban of California at Berkley, Mary Tingle of Georgia, and others.

Local school personnel were introduced to the basic DESIGN in December, 1967; again, all six states were represented by teachers and supervisors from all school levels — primary, elementary, junior high and high school. Their reaction was prompt and enthusiastic; there was a mass desire to become a part of the "New English" frontier.

The final activity of this hypothesis was a two-week workshop in July, 1968, at Berry College. Selected teachers of English from districts likely to become experimental centers, and the department English consultants from four of the states — Alabama, Georgia, North Carolina, and South Carolina — worked to complete major components of the guide. Eight components, prekindergarten through twelfth grade, were placed in draft form and are listed elsewhere.

Edited, written, and rewritten by the department English Consultants, and with special effort from their chairman, Mrs. Abernathy, these components are published and supplied to the states in token numbers as the final activity of the Regional Curriculum Project.

The contributions of the Project have been minimal but crucial, those little things that make the big difference. It "put together" and placed into print the basic materials; it paid the travel and subsistence of participants, and consultants; it reproduced and circulated draft and semi-finished products of the study and work sessions, and found itself in the welcome position of catalyst.

Edward T. Brown
Director

December, 1968

EXTERNAL STRUCTURE OF LITERATURE IS EXPERIMENTAL MATERIAL DEVELOPED BY GROUPS OF TEACHERS FROM ALABAMA, GEORGIA, NORTH CAROLINA, AND SOUTH CAROLINA. THIS PUBLICATION IS TO BE PROOFREAD, EVALUATED, REPRINTED AND USED BY THE ENGLISH CONSULTANTS AND SUPERVISORS IN THE STATE DEPARTMENTS OF EDUCATION IN THE FOUR STATES. THIS FIRST PUBLICATION IS NOT CONSIDERED FINAL OR COMPLETE.

ENGLISH CURRICULUM WORKSHOP

The Regional Curriculum Project sponsored and financed a two-week English Workshop from July 8-15, 1968, in Rome, Georgia. Forty teachers of English and English supervisors of state departments of education from Alabama, Georgia, North Carolina, and South Carolina studied the English curriculum and developed instructional materials for use in the English classrooms of the four states. A DESIGN FOR AN ENGLISH CURRICULUM, developed over a three-year period by Georgia English teachers and the Georgia Department of Education, was used as the basis for study and the development of the Instructional materials.

The participants developed instructional units, prekindergarten through twelfth grade, in the following areas of the English curriculum:

History of the English Language
English Usage
Dialects of English
The English Morpheme
Composition: Internal Structure
Literature: Internal Forms
Literature: External Forms

Each of these units is published by the Regional Curriculum Project. The seventh of these is LITERATURE: EXTERNAL FORMS.

EXTERNAL FORMS OF LITERATURE

Background Material

for the

Teacher

Literature derives meaning from characteristics of internal forms, external forms, and forms of thought that occur again and again in literary works. The recurrent characteristics of external forms are genres - drama , narrative poetry, narrative fiction, lyric poetry.

Genres are referred to in A DESIGN FOR AN ENGLISH CURRICULUM with the metaphorical term "external forms" to distinguish between the kind of critical consideration of "internal" narrative patterns which can occur in any genre that admits narrative (not the lyric, for example) and the kind of critical consideration that focuses on aspects of literature usually treated in conventional "generic" criticism, aspects which, in a sense, contain those narrative patterns.

Genres as functions of a rhetorical context are drama, narrative poetry, narrative fiction, lyric poetry.

In DRAMA the mode of presentation is a function of the rhetorical context in which the author is separated from his work by characters performing an action with an audience present. Drama is one of the clearest cases of a rhetorical context in which the author is not present (although his surrogate may appear as a narrator, e.g., the Stage Manager of Our Town; he is thus "separated" from his work by the dramatic medium). His audience, however, is directly involved and present at the time of presentation.

In NARRATIVE POETRY (especially the epic and other early forms) the mode of presentation is a function of the rhetorical context in which both the author and the audience are conceived of as present at the narration of the work. Here, we are referring to the "original" rhetorical situation for such epics as The Odyssey, medieval romances, ballads of some modern forms, e.g., poetry of Bob Dylan and the Beat Poets. In this form it is assumed that both the author (the Anglo-Saxon bard or the contemporary folk-singer) and the audience are present at the time of narration, and there is a direct relationship between them.

In NARRATIVE FICTION the mode of presentation is a function of the rhetorical context in which the author is separated from his work by the medium of the printed page or by a character or narrator narrating an action indirectly perceived by an audience. As in drama, the author is separated from his work, but the agent for that separation is the printed page, the medium of the written rather than the spoken or sung word. An aspect of the medium is often a character or narrator who tells the story, not the author in his own voice. The audience, by virtue of the printed page, is not immediately present at the narration. (The handling of time in the novel as distinct from that in drama may be the result of this feature.)

In LYRIC POETRY the mode of presentation is a function of the rhetorical context in which the author is directly involved in the contemplation of an idea or an emotion indirectly perceived by an audience. Here the generic distinction is supported by the narrative - thematic distinction between narratives that emphasize events, what happens, occurences in a temporal sequence, or action, and thematic works that emphasize ideas, concepts, emotions, meanings (rather than actions) that can be metaphorically considered to exist in "conceptual space." In any case they are not conceived of temporally but statically. Lyric poetry derives much of its character from the sense we have of an author who is immediately and directly involved in contemplation rather than narration (ideas and emotions rather than events) to such a degree that he seems unaware of an audience and we, as J. S. Mill has said, do not hear him so much as we "overhear" him.

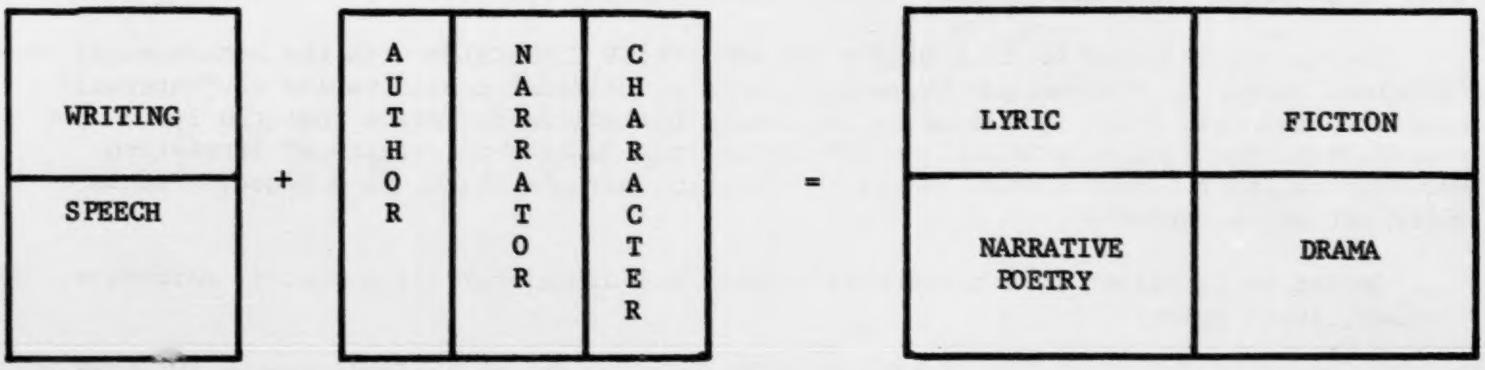
It should be made clear, at this point that these distinctions just made refer to the "radical of presentation" (Northrup Frye) or original form of the genre - the genre in its pure state, e.g., the original mode of presentation of the epic. Thus, this concept of modes of presentation only refers to aspects of genre which are later modified, much as the narrative patterns are, in any individual work. A work may combine one or more genres, e.g., Ulysses, Moby Dick. Older genres, like that underlying narrative poetry, may be incorporated in newer forms, e.g., fiction. Thus Melville's "Call Me Ishmael" and Thackeray's Vanity Fair seem to reflect the "epic-like" stance of author directly addressing audience.

One can isolate central features of the way in which a work is presented or the medium used and then construct a model as follows:

a. Mode:
   1) Speech: assumes author and audience present, "hearing" now at time of creation.
   2) Writing: assumes author and audience separated, "reading" later than time of "writing" or creation.

b. Agent:
   1) "Author" - The lyric "I", the raconteur, present at time of narration.
   2) Narrator or character who tells or acts story for the author.

c. Model:



d. Thus:
   1) Author (lyric "I") writing = Lyric
   2) Author (bard) speaking = Narrative poetry
   3) Narrator (character) writing = Narrative fiction
   4) Narrator (character) speaking = Drama

At various points in the DESIGN, there are suggested references to features of the genres (dialogues, internal monologues, rhyme schemes . . .) which are traditionally associated with the genres (drama, narrative fiction, lyric poetry). These technical terms should only be used when they are essential and only after the students have recognized the features they describe and used as terms to facilitate discussion. These elements should be related to the whole work, the effect they have on the total structure and meaning of the work, and in particular to its rhetorical context. It is suggested that the elements of a genre are most readily identified when there is a "constant" against which the differences of genre can be measured; thus the fictional and dramatic versions of Billy Budd placed together can illustrate what the novelist can and cannot do because of his genre that the dramatist can or cannot do because of his.

These attempts at a theory of genres are tentative; they are presented as ways to get students to conceptualize about "external" forms of literature and hopefully to participate in developing a more "leak-proof" theory. (Genre studies are traditionally "messy" and vague, but recently some new work seems in the offing.) In any case, such concerns do illuminate the "rhetorical", "social", or author - audience aspect of literature which needs consideration. Any of the features of a genre (staging, rhyme, narrative point of view...) should be seen in part as a function of the rhetorical context of the genre, thus giving them a place in a larger critical structure and treating them or something more than discreet "facts" of literature (e.g. the sonnet has fourteen lines) with little critical significance.

A DESIGN FOR AN ENGLISH CURRICULUM develops SELECTED UNDERSTANDINGS by presenting the following SELECTED KNOWLEDGE TO BE DEVELOPED AT SEQUENTIAL LEVELS OF INSTRUCTION:

1. Role of characters performing actions in drama
2. Effects of author and audience and their relations in drama
3. Relationships of roles and characters performing actions and the audience in drama
4. Relationships of the author and characters in drama
5. Relationships of characters performing an action, the audience, and the author
P in drama
R 6. Role of the narrator in narrative poetry and fiction
I 7. Effects of the author and audience in narrative poetry and fiction
M 8. Relationships of roles of the narrator and the audience in narrative poetry and
A fiction
R 9. Role of the author in narrative poetry and fiction
Y 10. Relationships of the narrator and the author in narrative poetry and fiction
11. Effects of ideas and emotions in poetry
12. Role of author in lyric poetry
13. Relationships of the author and subject in lyric poetry
14. Relationships of characters performing an action, the audience, and the author in drama

ELEMENTARY

15. Aspects of drama
16. Aspects of theatrical production
17. Relationships of the narrator, the audience, the author in narrative poetry and fiction
18. Elements of plot
19. Relationships of the subject, the author, and the audience in lyric poetry
20. Patterns of sounds and stanzaic forms

JUNIOR HIGH

21. Aspects of drama - scene and act divisions, prologue, epilogue, dramatic development; manipulation of time and space as a convention of drama
22. Aspects of drama as functions of the mode of presentation; rhetorical relationships of the author, the characters, the audience
23. Elements of plot - concept of causality, devices for manipulating time and space
24. Elements of narrative poetry and fiction as functions of the mode of presentation; rhetorical relationships of the author, narrator, reader, or listener
25. Patterns of sound and stanzaic forms
26. Rhetorical relationships of the author; ideas, emotions, the audience in lyric poetry

SENIOR HIGH

27. Aspects of drama as functions of the mode of presentation; rhetorical relationships of the author, the characters, the audience in drama
28. The drama of a specific historical period or culture
29. The major works of one or two important dramatists
30. Elements of narrative poetry and fiction of the mode of presentation; rhetorical relationships of the author, narrator, reader, or listener
31. Aspects of the historical development of narrative poetry and fiction or the narrative poetry and fiction of a culture
32. Aspects of the major works of one or two important short story writers, novelists, or narrative poets
33. Elements of lyric poetry as functions of the mode of presentation; relationships of the author, the subject, and the audience
34. Aspects of the historical development of the genre of lyric poetry or the lyric poetry of a culture
35. Aspects of the major works of one or two important poets

PREKINDERGARTEN LEVEL

UNDERLYING PRINCIPLE - LITERATURE DERIVES SIGNIFICANCE FROM RECURRENT CHARACTERISTICS OF EXTERNAL FORMS

DERIVED GENERALIZATION - RECURRENT CHARACTERISTICS OF EXTERNAL FORMS ARE GENRES DRAMA, NARRATIVE POETRY, NARRATIVE FICTION, LYRIC POETRY

SELECTED UNDERSTANDING

(1) In DRAMA the mode of presentation is a function of the rhetorical context in which the author is separated from his work by characters performing an action with an audience present.

(2) In NARRATIVE POETRY (especially the epic and other early forms) the mode of presentation is a function of the rhetorical context in which both the author and the audience are conceived of as present at the narration of the work. In NARRATIVE FICTION the mode of presentation is a function of the rhetorical context in which the author is separated from his work by the medium of the printed page or by a character or narrator narrating an action indirectly perceived by an audience.

(3) In LYRIC POETRY the mode of presentation is a function of the rhetorical context in which the author is directly involved in the contemplation of an idea or an emotion indirectly perceived by an audience.

SELECTED KNOWLEDGE TO BE DEVELOPED

(1) Role of characters performing actions in drama
(2) Role of the narrator in narrative poetry and narrative fiction
(3) Effects of ideas and emotions in lyric poetry

EXPECTED READINESS

None

OBJECTIVES

(1) Role of Characters Performing Actions in Drama

The child participates in inpromptu dialogues among classmates and teacher, taking roles in common experiences.
The child participates in skits, puppet shows, mime.
The child develops an understanding of the role of characters performing actions in drama.
The child sees films, filmstrips, cartoons, puppet shows, skits, and hears recordings of dramatized stories and poems.
The child dramatizes and participates in dramatizations of narrative poems and stories heard and studied.

(2) Role of the Narrator in Narrative Poetry and Narrative Fiction

The child tells stories of real and imagined experiences.
The child hears stories of real and imagined experiences told by his classmates and teacher.
The child develops an understanding of the role of the audience in narrative poetry and fiction.
The child tells stories of real and imagined experiences, emphasizing the role of the narrator and the role of the audience.
The child sees films, filmstrips, picture books, and hears recordings of selections studied.
The child hears narrative poems and narrative fiction read and told by his teacher.
The child hears and studies selections from each of the following: narrative poem, folk tale, myth, fable, modern story.

Narrative poem	Puppy and I
Folk tale	Why the Bear is Stumpy Tailed
Myth	Andy and the Lion
Fable	The Town Mouse and the Country Mouse
Modern story	Curious George

(3) Effects of Ideas and Emotions in Lyric Poetry

The child hears and performs chants, ritual games, songs, and dances emphasizing rhythmic and tonal patterns.

(1) ROLE OF CHARACTERS PERFORMING ACTIONS IN DRAMA

The child participates in impromptu dialogues among classmates and teachers taking roles in common experiences.

Children use toy telephones for two-way conversations.
Children take roles in conversations with Santa Claus, some children take the role of Santa.

The child participates in skits, puppet shows, mime.

Children pantomive getting ready for bed.
Children using puppets, pretend to be a Mother and a baby; the Mother gives the baby a bath.

The child begins to develop an understanding of the role of characters performing actions in a drama.

Children pretend to be a puppy.
Children pretend to be Mother Bear, Little Bear, A Duck, An Ant, A Hen. They pretend to have a birthday party ("Little Ben").

The child sees films, filmstrips, cartoons, puppet shows, skits and hears recordings of dramatized narrative stories and poems.

Children see a filmstrip of "Why The Bear is Stumpy Tailed".
Children hear a recording of "Curious George".

The child dramatizes and participates in dramatizations of narrative stories and poems heard and studied.

Children pretend to be a lion or a boy ("Candy and the Lion").
Children mime mice ("The Town Mouse and the Country Mouse").

(2) ROLE OF THE NARRATOR IN NARRATIVE POETRY AND NARRATIVE FICTION

The child tells stories of real and imagined experiences.

Children tell about a trip to the dentist's office.
Children tell about an imaginary trip to the moon with an astronaut.
Children hear their teacher tell an imaginary experience of a ride in a space ship.

The child begins to develop an understanding of the role of the narrator in narrative poetry and fiction.

Children hear their teacher tell the story, "Why the Bear is Stumpy Tailed". When and if children want to tell the story, they tell "Why the Bear is Stumpy Tailed".

The child hears narrative poems and narrative stories read and told by his teacher, emphasizing the role of the narrator.

Children, when they are ready to do so, sit on the rostrum block with other children around them and tell stories.

The child composes chants, games, songs, dances emphasizing rhythmic and tonal patterns.
The child develops an understanding of the effects of ideas and emotions in lyric poetry.
The child hears recordings of rhythmical songs, chants, lyric poems.
The child hears lyric poems read by his teacher.
The child hears and studies lyric poems.

Spring (first stanza) - William Blake
The Falling Star - Sara Teasdale
I Met A Man - John Ciardi

The child sees picture books, films, filmstrips, and hear recordings of selection studied.

Children see a filmstrip of "Angus Lost".
Children hear a recording of "Curious George".
Children see pictures of "Andy and the Lion".

The child hears narrative poems and narrative fiction read and told by his teacher.

Children hear the teacher read "Puppy and I".
Children hear the teacher tell the story of "Curious George".

The child hears and studies works from each of the following: narrative poem, folk tale, myth, fable, modern story.

Children hear the following literary works:
Narrative poem - Puppy and I - A. A. Milne
Folk tale - Why the Bear is Stumpy Tailed
Myth - Andy and the Lion
Fable - The Town Mouse and the Country Mouse
Modern story - Curious George

(3) EFFECTS OF IDEAS AND EMOTIONS IN LYRIC POETRY

The child hears and performs chants, ritual games, songs, and dances emphasizing rhythmic and tonal patterns.

Children do a verbal chant such as "Let's go walking. walking, walking."
Children become fairies and dance to waltz music.
Children pretend to be rocking chairs. They "rock" and chant "rocking, rocking, rocking."

The child composes chants, games, songs, dances emphasizing rhythmic and tonal patterns.

Children make up chants about walking (walk, walk, walk).
Children hear a recording of "March of the Wooden Soldiers"; children put on paper hats and march to the music.

The child begins to develop an understanding of the role of ideas and emotions (subject) in lyric poetry.

Children hear their teacher read "The Falling Star". They pretend to be falling stars.

The child hears recordings of rhythmical songs, chants, lyric poems.

Children hear a recording of "Spring", Blake.
Children hear a recording of "To Spring", Edward Craig.

The child hears lyric poems read by his teacher.

Children hear the teacher read "The Falling Star".
Children hear the teacher read "Spring".

The child hears and studies lyric poems.
Spring (first stanza) - William Blake
The Falling Star - Sara Teasdale
I Met A Man - John Ciardi

KINDERGARTEN LEVEL

UNDERLYING PRINCIPLE - LITERATURE DERIVES SIGNIFICANCE FROM RECURRENT CHARACTERISTICS OF EXTERNAL FORMS

DERIVED GENERALIZATION - RECURRENT CHARACTERISTICS OF EXTERNAL FORMS ARE GENRES DRAMA, NARRATIVE POETRY, NARRATIVE FICTION, LYRIC POETRY

SELECTED UNDERSTANDING -

(1) In DRAMA the mode of presentation is a function of the rhetorical context in which the author is separated from his work by characters performing an action with an audience present.

(2) In NARRATIVE POETRY (especially the epic and other early forms) the mode of presentation is a function of the rhetorical context in which both the author and the audience are conceived of as present at the narration of the work. In NARRATIVE FICTION the mode of presentation is a function of the rhetorical context in which the author is separated from his work by the medium of the printed page or by a character or narrator narrating an action indirectly perceived by an audience.

(3) In LYRIC POETRY the mode of presentation is a function of the rhetorical context in which the author is directly involved in the contemplation of an idea or an emotion indirectly perceived by an audience.

SELECTED KNOWLEDGE TO BE DEVELOPED

(1) Effects of author and audience and their relationships in drama
(2) Effects of the author and audience and their relationships in narrative poetry and fiction
(3) Effects of ideas and emotions in lyric poetry

EXPECTED READINESS

(1) Role of characters performing action in drama

The child participates in impromptu dialogues among classmates and teacher, taking roles in common experiences.

The child participates in skits, puppet shows, mime.

The child develops an understanding of the role of characters performing actions in drama.

The child sees films, filmstrips, cartoons, puppet shows, skits and hears recordings of dramatized stories and poems.

The child dramatizes and participates in dramatizations of narrative poems and stories heard and studied.

(2) Role of the narrator in narrative poetry and narrative fiction

The child tells stories of real and imagined experiences.

The child hears stories of real and imagined experiences told by his classmates and teacher.

The child develops an understanding of the role of the audience in narrative poetry and fiction.

The child tells stories of real and imagined experiences, emphasizing the role of the narrative and the role of the audience.

The child sees films, filmstrips, picture books, and hears recordings of selections studied.

The child hears narrative poems and narrative fiction read and told by his teacher.

The child hears and studies selections from each of the following: narrative poem, folk tale, myth, fable, modern story.

Narrative poem - Puppy and I
Folk tale - Why the Bear is Stumpy Tailed
Myth - Andy and the Lion
Fable - The Town Mouse and the Country Mouse
Modern story - Curious George

(3) Effects of ideas and emotions in lyric poetry

The child hears and performs chants, ritual games, songs, and dances emphasizing rhythmic and tonal patterns.

The child composes chants, games, songs, dances emphasizing rhythmic and tonal patterns.

The child develops an understanding of the effects of ideas and emotions in lyric poetry.

The child hears recordings of rhythmical songs, chants, lyric poems.

(1) EFFECTS OF AUTHOR AND AUDIENCE AND THEIR RELATIONSHIPS IN DRAMA

The child participates in impromptu dialogues among classmates and teacher, taking roles in common experiences.

Children (in small groups) play doctor to several patients.
Children (in groups of two's) talk on toy telephones.
Children make up conversations between two puppets.

The child participates in skits, puppet shows, mime.

Children (in small groups) play store. Some children can be customers, some store keepers, some cashiers (with toy cash registers).
Children make up puppet shows, using several puppets.

The child develops an understanding of the role of characters performing actions in drama.

Children act as audience to skits and puppet shows when they wish to act as audiences. (These audiences should be small groups of children - not large groups.)

The child sees films, filmstrips, cartoons, puppet shows, skits and hears recordings of dramatized stories and poems.

Children see a filmstrip of "Clever Hans".
Children see a puppet show of "The Dog and the Shadow" performed by some of their classmates.

The child dramatizes and participates in dramatizations of narrative poems and fiction heard and studied.

Children dramatize "The Dog and The Shadow".

(2) EFFECTS OF THE AUTHOR AND AUDIENCE AND THEIR RELATIONSHIPS IN NARRATIVE POETRY AND FICTION

The child tells stories of real and imagined experiences.

Children tell stories of their dreams.
Children tell stories of their holiday experiences.

The child hears stories of real and imagined experiences told by his classmates and teacher.

Children listen to stories of dreams told by their classmates.
Children listen to their teacher tell a story about a dream she has had.

The child develops an understanding of the role of the narrator in narrative poetry and fiction.

Children hear their teacher tell the story of "Clever Hans".
Children tell the story of "Clever Hans".

The child begins to develop an understanding of the role of the audience in narrative poetry and fiction.

The child hears lyric poems read by his teacher.
The child hears and studies lyric poems.

Spring (first stanza) - William Blake
The Falling Star - Sara Teasdale
I Met A Man - John Ciardi

OBJECTIVES

(1) Effects of Author and Audience and Their Relationships in Drama

The child participates in impromptu dialogues among classmates and teacher, taking roles in common experiences.
The child participates in skits, puppet shows, mime.
The child develops an understanding of the role of characters performing actions in drama.
The child begins to develop an understanding of the effects of the author and audience in drama.
The child sees films, filmstrips, cartoons, puppet shows, skits and hears recordings of dramatized stories and poems.
The child dramatizes and participates in dramatizations of narrative poems and fiction heard and studied.

(2) Effects of the Author and Audience and Their Relationships in Narrative Poetry and Fiction

The child tells stories of real and imagined experiences.
The child hears stories of real and imagined experiences told by his classmates and and teacher.
The child develops an understanding of the role of the narrative poetry and fiction.
The child begins to develop an understanding of the effects of the author and audience in narrative poetry and fiction.
The child tells stories of real and imagined experiences, emphasizing the effect of the author and the role of the audience.
The child sees picture books, films, filmstrips and hears recordings of selections studied.
The child hears narrative poems and narrative fiction read and told by his teacher.
The child hears and studies selections from each of the following:

Narrative poem	Over the Meadow - F. Rojankovsky
Folk tale	Clever Hans
Myth	The Story of the First Butterflies
Fable	The Dog and the Shadow
Modern story	The Little Island

(3) Effects of Ideas and Emotions in Lyric Poetry

The child hears and performs chants, ritual games, songs, dances emphasizing rhythmic and tonal patterns.
The child composes chants, games, songs, dances emphasizing thythmic and tonal patterns (when he wishes to do so).
The child develops an understanding of the effects of ideas and emotions in lyric poetry.
The child hears recordings of rhythmical songs, chants, lyric poems.
The child hears lyric poems read by his teacher.
The child hears and studies lyric poems.

The Night Will Never Stay - E. Farjeon
Fire Fly - Elizabeth M. Roberts
Take Sky - David McCord

Children listen to their teacher tell the story of "Clever Hans".
Children listen to their classmates tell the story of "Clever Hans".

The child tells stories of real and imagined experiences, emphasizing the role of the narrator and the role of the audience.

Children sit on a rostrum block (a kind of stage) and tell stories of real and imagined experiences. Other children listen to the stories told; they sit around the rostrum block.

The child sees picture books, films, filmstrips and hears recordings of selections studied.

Children see the pictures in "Where the Wild Things Are".
Children see a filmstrip of "Clever Hans".
Children hear a recording of "The Little Island".

The child hears narrative poems and narrative fiction read and told by his teacher.

Children hear their teacher read "The Story of the First Butterflies".
Children hear their teacher read "The Little Island".

The child hears and studies selections from each of the following: narrative poetry, folk tale, myth, fable, modern story.

Children hear the following literary works:
Narrative poem - Over the Meadow - F. Rojankovsky
Folk tale- Clever Hans
Myth - The Story of the First Butterflies
Fable - The Dog and The Shadow
Modern story- The Little Island

(3) EFFECTS OF IDEAS AND EMOTIONS IN LYRIC POETRY

The child hears and performs chants, ritual games, songs, and dances emphasizing rhythmic and tonal patterns.

Children become soldiers and march to marching music.
Children chant "running" chants.

The child composes chants, games, songs, dances emphasizing rhythmic and tonal patterns (when he wishes to do so).

Children make up chants about marching.
Children hear light, airy music and do whatever the music tells them to do.

The child develops an understanding of the role of ideas and emotions in lyric poetry.

Children hear their teacher read "Fire Fly". They pretend to be fireflies.

The child hears recordings of rhythmical songs, chants, lyric poems.

Children hear a recording of "Fire Fly".
Children hear a recording of "The Night Will Never Stay".

The child hears lyric poems read by his teacher.

Children hear their teacher read "Take Sky".
Children hear their teacher read "The Night will Never Stay".

The child hears and studies lyric poems.

The Night Will Never Stay - E. Farjeon
Fire Fly - Elizabeth M. Roberts
Take Sky - David McCord

GRADE ONE LEVEL

UNDERLYING PRINCIPLE - LITERATURE DERIVES SIGNIFICANCE FROM RECURRENT CHARACTERISTICS OF EXTERNAL FORMS

DERIVED GENERALIZATION - Recurrent Characteristics of External Forms are Genres Drama, Narrative Poetry, Narrative Fiction, Lyric Poetry

SELECTED UNDERSTANDING

(1) IN DRAMA the mode of presentation is a function of the rhetorical context in which the author is separted from his work by characters performing an action with an audience present.

(2) IN NARRATIVE POETRY (especially the epic and other early forms) the mode of presentation is a function of the rhetorical context in which both the author and the audience are conceived of as present at the narration of the work. IN NARRATION FICTION the mode of presentation is a function of the rhetorical context in which the author is separated from his work by the medium of the printed page or by a character or narrator narrating an action indirectly perceived by an audience.

(3) IN LYRIC POETRY the mode of presentation is a function of presentation is a function of the rhetorical context in which the author is directly involved in the contemplation of an idea or an emotion indirectly perceived by an audience.

SELECTED KNOWLEDGE TO BE DEVELOPED -

(1) Relationships of roles of characters performing actions and the audience in drama

(2) Relationships of roles of the narrator and the audience in narrative poetry and fiction

(3) Effects of ideas and emotions in lyric poetry.

EXPECTED READINESS

(1) Effects of Author and Audience and Their Relationships in Drama

The child participates in impromptu dialogues among classmates and teacher, taking roles in common experiences.

The child participates in skits, puppet shows, mime.

The child develops an understanding of the role of characters performing actions in drama.

The child begins to develop an understanding of the effects of the author and audience in drama.

The child sees films, filmstrips, cartoons, puppet shows, skits and hears recordings of dramatized stories and poems.

The child dramatizes and participates in dramatizations of narrative poems and fiction heard and studied.

(2) Effects of the Author and Audience and Their Relationships in Narrative Poetry and Fiction

The child tells stories of real and imagined experiences.

The child hears stories of real and imagined experiences told by his classmates and teacher.

The child develops an understanding of the role of the narrative poetry and fiction.

The child begins to develop an understanding of the effects of the author and audience in narrative poetry and fiction.

The child tells stories of real and imagined experiences, emphasizing the effect of the author and the role of the audience.

The child sees picture books, films, filmstrips and hears recordings of selections studied.

The child hears narrative poems and narrative fiction read and told by his teacher

The child hears and studies selections from each of the following

Narrative poem	Over the Meadow - F. Rojankovsky
Folk tale	Clever Hans
Myth	The Story of the First Butterflies
Fable	The dog and The Shadow
Modern story	The Little Island

LEARNING EXPERIENCES

(1) RELATIONSHIPS OF ROLES OF CHARACTERS PERFORMING ACTIONS AND THE AUDIENCE IN DRAMA

The child participates in impromptu dialogues among classmates and teacher, taking roles in common experiences.

Children, in groups of two's, use toy telephones for conversations.
Children, individually or in small groups, play with dolls. They pretend to talk for the dolls, carrying on conversations.

The child participates in skits, puppet shows, mime.

Children pantomine getting ready for bed.
Children mime animals - a fox, a bear, a rabbit, a tortoise.
Children, using puppets, pretend to be a Mother and a baby having a bath.

The child develops an understanding of the relationships of the roles of characters performing actions and the audience in drama.

Children become characters from stories and poems they have heard - Little Red Hen, Gingerbread Boy, rabbit, tortoise...They act out their roles before a small audience.
Children (in small groups) become the audience for one or two children who use hand puppets and perform a short, incomplete drama; the audience supplies the ending.

The child sees films, filmstrips, cartoons, puppet shows, skits and hears recordings of dramatized stories and poems.

Children see a filmstrip of "Little Red Hen".
Children hear a recording of "The Hare and the Tortoise".
Children see puppet shows performed by other groups of children.

The child dramatizes and participates in dramatizations of narrative poems and fiction heard and studied.

Children dramatize "Little Red Hen". They dramatize the story as they remember it (They do not memorize lines). They use costumes and props that are in the classroom. They use the rostrum block; a tape recording is made of the dramatization.

(2) RELATIONSHIPS OF THE ROLES OF THE NARRATOR AND THE AUDIENCE IN NARRATIVE POETRY AND NARRATIVE FICTION

The child tells stories of real and imagined experiences.

Children (in small groups) see a short film or filmstrip with no sound. They then see the film or filmstrip again and make up dialogue for the film or filmstrip.
Children see a part of a film of a fairy tale. They complete the story.

The child develops an understanding of the relationships of the roles of the narrator and the audience in narrative poetry and fiction.

Children sit on a rostrum block (a kind of stage) and tell stories of real and imagined experiences.
Children listen to the stories told; they sit around the rostrum block.

The child tells stories of real and imagined experiences, emphasizing the role of the narrator and the role of the audience.

Children sit on a rostrum block (a kind of stage) and tell stories of real and imagined experiences.
Other children sit around the rostrum block as the audience.

(3) Effects of Ideas and Emotions in Lyric Poetry
The child hears and performs chants, ritual games, songs, and dances emphasizing rhythmic and tonal patterns.
The child composes chants, games, songs, dances emphasizing rhythmic and tonal patterns (when he wishes to do so).
The child develops an understanding of the effects of ideas and emotions in lyric poetry.
The child hears recordings of rhythmical songs, chants, lyric poems
The child hears lyric poems read by his teacher
The child hears and studies lyric poems

The Night Will Never Stay - E. Farjeon
Fire Fly - Elizabeth M. Roberts
Take Sky - David McCord

OBJECTIVES

(1) Relationships of roles of characters performing actions and the audience in drama
The child participates in impromptu dialogues among classmates and teachers, taking roles in common experiences.
The child participates in skits, puppet shows, mime
The child develops an understanding of the relationships of the roles of characters performing actions and the audience in drama.
The child sees films, filmstrips, cartoons, puppet shows, skits and hears recordings of dramatized stories and poems.
The child dramatizes and participates in dramatizations of narrative poems and fiction heard and studied.

(2) Relationships of the roles of the narrator and the audience in narrative poetry and fiction
The child tells stories of real and imagined experiences.
The child hears stories of real and imagined experiences told by his classmates and teacher.
The child develops an understanding of the relationships of the roles of the narrator and the audience in narrative poetry and fiction.
The child tells stories of real and imagined experiences, emphasizing the role of the narrator and the role of the audience.
The child sees picture books, films, filmstrips and hears recordings of selections studied.
The child hears narrative poems and narrative fiction read and told by his teacher.
The child hears and studies works from each of the following:

Narrative poem	The Fox Went Out on a Chilly Night
Folk tale	The Pancake
Myth	The Story of the First Woodpecker
Fable	The Hare and the Tortoise
Modern story	The 500 Hats of Bartholomew Cubbins

(3) Effects of ideas and emotions in lyric poetry
The child hears and performs chants, ritual games, songs, dances emphasizing rhythmic and tonal patterns.
The child composes chants, games, songs, dances emphasizing rhythmic and tonal patterns.
The child develops an understanding of the role of ideas and emotions in lyric poetry.
The child hears recordings of rhythmical songs, chants, lyric poems.
The child hears lyric poems read by his teacher.
The child hears and studies lyric poems

The Park - J. S. Tippett
Gardens - H. Behn
This is My Rock - David McCord

The child sees picture books, films, filmstrips and hears recordings of selections studied.

Children see the pictures in "The 500 Hats of Bartholomew Cubbins."
Children see a filmstrip of "The Pancake."
Children hear a recording of "The Hare and the Tortoise."

The child hears narative poems and narrative fiction read and told by his teacher.

Children hear their teacher read "The Fox Went Out on a Chilly Night."
Children hear their teacher read "The Hare and the Tortoise."

The child hears and studies works from each of the following: narrative poetry, folk tale, myth, fable, modern story.

Children hear and study these literary works:

Narrative poem	The Fox Went Out on a Chilly Night
Folk tale	The Pancake
Myth	The Story of the First Woodpecker
Fable	The Hare and the Tortoise
Modern story	The 500 Hats of Bartholomew Cubbins

(3) EFFECTS OF IDEAS AND EMOTIONS IN LYRIC POETRY

The child hears and performs chants, ritual games, songs, dances emphasizing rhythmic and tonal patterns.

Children hop like rabbits to appropriate music; they walk like tortoises to appropriate music.
Children pretend to be soldiers; they march to marching music.

The child composes chants, games, songs, dances emphasizing thythmic and tonal patterns.

Children pretend to be trees; they make up chants, songs, and tonal patterns appropriate for trees.

The child develops an understanding of the role of ideas and emotions in lyric poetry.

Children hear a recording of "This Is My Rock." They pretend to be rocks, making appropriate costumes themselves out of materials in the classroom.

The child hears recordings of rhythmical songs, chants, lyric poems.

Children hear a recording of "The Park."
Children hear a recording of "Country Gardens."

The child hears lyric poems read by his teacher.

Children hear the teacher read "The Park", "Gardens", "This Is My Rock."

The child hears and studies lyric poems:
The Park - J. S. Tippett
Gardens - H. Behn
This Is My Rock - David McCord

GRADE TWO LEVEL

UNDERLYING PRINCIPLE - LITERATURE DERIVES SIGNIFICANCE FROM RECURRENT CHARACTERISTICS OF EXTERNAL FORMS

DERIVED GENERALIZATION Recurrent Characteristics of External Forms are Genres - Drama, Narrative Poetry, Narrative Fiction, Lyric Poetry

SELECTED UNDERSTANDING
(1) IN DRAMA the mode of presentation is a function of the rhetorical context in which the author is separted from his work by characters performing an action with an audience present.
(2) IN NARRATIVE POETRY (especially the epic and other early forms) the mode of presentation is a function of the rhetorical context in which both the author and the audience are conceived of as present at the narration of the work. IN NARRATION FICTION the mode of presentation is a function of the rhetorical context in which the author is separated from his work by the medium of the printed page or by a character or narrator narrating an action indirectly perceived by an audience.
(3) IN LYRIC POETRY the mode of presentation is a function of presentation is a function of the rhetorical context in which the author is directly involved in the contemplation of an idea or an emotion indirectly perceived by an audience.

SELECTED KNOWLEDGE TO BE DEVELOPED -
(1) Relationships of the author and characters in drama.
(2) Role of the author in narrative poetry and fiction
(3) Role of author in lyric poetry

EXPECTED READINESS

(1) Relationships of roles of characters performing actions and the audience in drama

The child participates in impromptu dialogues among classmates and teachers, taking roles in common experiences.
The child participates in skits, puppet shows, mime
The child develops an understanding of the relationships of the roles of characters performing actions and the audience in drama.
The child sees films, filmstrips, cartoons, puppet shows, skits and hears recordings of dramatized stories and poems.
The child dramatizes and participates in dramatizations of narrative poems and fiction heard and studied.

(2) Relationships of the roles of the narrator and the audience in narrative poetry and fiction

The child tells stories of real and imagined experiences.
The child hears stories of real and imagined experiences told by his classmates and teacher.
The child develops an understanding of the relationships of the roles of the narrator and the audience in narrative poetry and fiction.
The child tells stories of real and imagined experiences, emphasizing the role of the narrator and the role of the audience.
The child sees picture books, films, filmstrips and hears recordings of selections studied.
The child hears narrative poems and narrative fiction read and told by his teacher
The child hears and studies works from each of the following

Narrative poem	The Fox Went Out on a Chilly Night
Folk tale	The Pancake
Myth	The Story of the First Woodpecker
Fable	The Hare and the Tortoise
Modern story	The 500 Hats of Bartholomew Cubbins

(3) Effects of ideas and emotions in lyric poetry

The child hears and performs chants, ritual games, songs, dances emphasizing rhythmic and tonal patterns
The child composes chants, games, songs, dances emphasizing rhythmic and tonal patterns.
The child develops an understanding of the role of ideas and emotions in lyric poetry.

(1) RELATIONSHIPS OF THE AUTHOR AND CHARACTERS IN DRAMA

The child participates in impromptu dialogues among classmates and teacher, taking roles in common experiences.

Children (in small groups) pretend to be first grader children and a policeman. The policemen explains to the children why they should cross the street only at corners.
Children (in small groups) set up a grocery store and sell groceries.

The child participates in skits, puppet shows, mime.

Children use bag puppets to tell "Little Red Riding Hood".
Children mime an ant, a grasshopper.
Children (in small groups) participate in a Halloween skit.

The child develops an understanding of the role of the author in drama.

Children dramatize a store-keeper and a customer discussing the cost of groceries. They begin to understand the role of the author in the dramatizations.

The child sees films, filmstrips, cartoons, puppet shows, skits and hears recordings of dramatized stories and poems.

Children see a filmstrip of "Little Thumb".
Children hear a recording of "The Ant and the Grasshopper".

The child dramatizes and participates in dramatizations of narrative poems and fiction heard and studied.

Children mime "Story of the Three Bears" as the teacher reads it.

(2) ROLE OF THE AUTHOR IN NARRATIVE POETRY AND FICTION

The child tells stories of real and imagined experiences.

Children tell stories of imagined experiences after the teacher has shown them a series of pictures cut from magazines.
Children "show-and-tell" (in small groups) real experiences.

The child hears stories of real and imagined experiences told by his classmates and teacher.

Children hear their teacher tell about a trip she has made.
Children listen to tape recordings made of their stories of imagined experiences based on a series of pictures shown them by the teacher.

The child develops an understanding of the role of author in narrative poetry and narrative fiction.

Children discuss their stories of imagined experiences based on pictures shown them by their teacher. They begin to realize that they are authors of narrative fiction.

The child tells stories of real and imagined experiences emphasizing the role of the author.

The child hears recordings of rhythmical songs, chants, lyric poems.
The child hears lyric poems read by his teacher.
The child hears and studies lyric poems

The Park - J.S. Tippett
Gardens - H. Behn
This is My Rock - David McCord

OBJECTIVES

(1) Relationships of the author and characters in drama

The child participates in impromptu dialogues among classmates and teacher, taking roles in common experiences.
The child participates in skits, puppet shows, mime.
The child develops an understanding of the role of the author in drama.
The child sees films, filmstrips, cartoons, puppet shows, skits and hears recordings of dramatized stories and poems.
The child dramatizes and participates in dramatizations of narrative poems and fiction heard and studied.

(2) Role of the author in narrative poetry and fiction

The child tells stories of real and imagined experiences.
The child hears stories of real and imagined experiences told by his classmates and teacher.
The child develops an understanding of the role of author in narrative poetry and narrative fiction.
The child tells stories of real and imagined experiences emphasizing the role of the author.
The child sees picture books, films, filmstrips and hears recordings of selections studied.
The child hears, reads, and studies works from each of the following

Narrative poem	The Lost Shoe - W. de la Mare
Folk tale	Little Thumb
Myth	The Golden Touch
Fable	The Ant and the Grasshopper
Modern stories	Ride on the Wind

(3) Role of the Author in lyric poetry

The child hears and performs chants, ritual games, songs, dances emphasizing rhythmic and tonal patterns.
The child composes chants, songs, dances emphasizing rhythmic and tonal patterns
The child develops an understanding of the role of ideas and emotions in lyric poetry.
The child hears recordings of lyric poems emphasizing the role of the author.
The child hears, reads, and studies lyric poems.

What is White - Mary O'Neill
Primer Lesson - Carl Sandburg
The Horseman - W. de la Mare

Children (in small groups) assume the role of author and tell an imagined experience. They pretend to be an ant, a grasshopper, a rich king, a bear, a little girl....

The child sees picture books, films, filmstrips and hears recordings of selections studied.

Children hear recordings of "The Ant and The Grasshopper" and "John J. Plenty and Fiddle Dan".
Children see a filmstrip of "Little Thumb".
Children hear their teacher read "Ride on the Wind."

The child hears, reads, studies works from each of the following: narrative poem, folk tale, myth, fable, modern story.

Narrative poem - The Lost Shoe - W. de la Mare
Folk tale - Little Thumb
Myth - The Golden Touch
Fable - The Ant and The Grasshopper
Modern stories - Ride on the Wind

(3) ROLE OF AUTHOR IN LYRIC POETRY

The child hears and performs chants, ritual games, songs, dances emphasizing rhythmic and tonal patterns.

Children do jump-rope chant.
Children play circle-games to early American folk music.

The child composes chants, songs, dances emphasizing rhythmic and tonal patterns.

Children compose walking, running, skipping chants to appropriate music.
Children hear recordings of dances with strong rhythms - polkas, mazurkas, waltzes...

The child develops an understanding of the role of ideas and emotions in lyric poetry.

Children discuss the feelings the color white gives them. They hear their teacher read the poem "What is White?" and discuss the author's feelings of white.
Children hear "The Horseman". They become horses - galloping and running like horses...

The child hears recordings of lyric poems emphasizing the role of the author.

Children hear a recording of "Primer Lesson". They discuss the recording as though they were the author of the poem.
Children hear a recording of "The Horseman".

The child hears, reads, and studies lyric poems.

What is White - Mary O'Neill
Primer Lesson - Carl Sandburg
The Horseman - W. de la Mare

GRADE THREE LEVEL

UNDERLYING PRINCIPLE - LITERATURE DERIVES SIGNIFICANCE FROM RECURRENT CHARACTERISTICS OF EXTERNAL FORMS

DERIVED GENERALIZATION - RECURRENT CHARACTERISTICS OF EXTERNAL FORMS ARE GENRES - DRAMA, NARRATIVE POETRY, NARRATIVE FICTION, LYRIC POETRY

SELECTED UNDERSTANDING - (1) In DRAMA the mode of presentation is a function of the rhetorical context in which the author is separated from his work by characters performing an action with an audience present.
(2) In NARRATIVE POETRY (especially the epic and other early forms) the mode of presentation is a function of the rhetorical context in which both the author and the audience are conceived of as present at the narration of the work. In NARRATIVE FICTION the mode of presentation is a function of the rhetorical context in which the author is separated from his work by the medium of the printed page or by a character or narrator narrating an action indirectly perceived by an audience.
(3) In LYRIC POETRY the mode of presentation is a function of the rhetorical context in which the author is directly involved in the contemplation of an idea or an emotion indirectly perceived by an audience.

SELECTED KNOWLEDGE TO BE DEVELOPED
(1) Role of characters performing actions in drama
(2) Role of the narrator in narrative poetry and narrative fiction
(3) Effects of ideas and emotions in lyric poetry

EXPECTED READINESS

(1) Relationships of the Author and Characters in Drama

The child participates in impromptu dialogues among classmates and teacher, taking roles in common experiences.
The child participates in skits, puppet shows, mime.
The child develops an understanding of the role of the author in drama.
The child sees films, filmstrips, cartoons, puppet shows, skits and hears recordings of dramatized stories and poems.
The child dramatizes and participates in dramatizations of narrative poems and fiction heard and studied.

(2) Role of the Author in Narrative Poetry and Fiction

The child tells stories of real and imagined experiences.
The child hears stories of real and imagined experiences told by his classmates and teacher.
The child develops an understanding of the role of author in narrative poetry and narrative fiction.
The child tells stories of real and imagined experiences emphasizing the role of the author.
The child sees picture books, films, filmstrips, and hears recordings of selections studied.
The child hears, reads, and studies works from each of the following:

Narrative poem	The Lost Shoe - W. de la Mare
Folk tale	Little Thumb
Myth	The Golden Touch
Fable	The Ant and the Grasshopper
Modern Story	Ride on the Wind

(3) Role of the Author in Lyric Poetry

The child hears and performs chants, ritual games, songs, dances emphasizing rhythmic and tonal patterns.
The child composes chants, songs, dances emphasizing rhythmic and tonal patterns.
The child develops an understanding of the role of ideas and emotions in lyric poetry.
The child hears recordings of lyric poems emphasizing the role of the author.
The child hears, reads, and studies lyric poems:

What is White - Mary O'Neill
Primer Lesson - Carl Sandburg
The Horseman - W. de la Mare

(1) RELATIONSHIPS OF CHARACTERS PERFORMING AN ACTION, THE AUDIENCE, AND THE AUTHOR IN DRAMA

The child participates in impromptu dialogues among classmates and teacher taking roles in common experiences.

Children (in small grousp) participate in a dialogue at the dinner table at home.
Children (in small groups) play doctor and his patients.

The child participates in skits, puppet shows, mime.

Children (in small groups) participate in an original skit on good manners.
Children dramatize "The Fox and The Crow: using puppets and their own script for the story.

The child develops an understanding of the relationships of characters performing an action, the audience, and the author in drama.

Children (in small groups) discuss their roles in the dramatization of "The Fox and the Crow". They discuss the writing of the script, the characters who performed the actions.
Children act as audience the small group of children presenting "The Fox and the Crow".

The child sees films, filmstrips, cartoons, puppet shows and hears recordings of dramatized stories and poems.

Children see a film of "The Red Balloon".
Children see a cartoon of "The Fox and The Crow".
Children hear a recording of "Narcissus".

The child dramatizes and participates in dramatizations of narrative poems and fiction heard and studied.

Children dramatize "Godrey Gordon Gustavus Gore".

(2) RELATIONSHIPS OF THE NARRATOR, THE AUDIENCE, AND THE AUTHOR IN NARRATIVE POETRY AND FICTION

The child tells stories of real and imagined experiences.

Children re-tell "The Fox and the Crow" with dramatic gestures and action.
Children tell a story of a family scene - arguing with brother, going to the store...

The child hears stories of real and imagined experiences told by his classmates and teacher.

Children make tape recordings of their re-telling of "The Fox and the Crow" and they listen to the recordings.
Children hear their teacher retell "Narcissus".

The child develops an understanding of the relationships of the narrator, the audience, and the author in narrative poetry and fiction.

Children re-tell "The Goose Girl", sitting or standing on the rostrum block for the re-telling. Other children sit around the rostrum block and listen to the re-telling.

Grade Three Level, Cont.

OBJECTIVES

(1) Relationship of an Action, the Author, and the Characters in Drama

The child participates in impromptu dialogues among classmates and teacher taking roles in common experiences.

The child participates in skits, puppet shows, mime.

The child develops an understanding of the relationships of characters performing an action, the audience, and the author in drama.

The child sees films, filmstrips, cartoons, puppet shows and hears recordings of dramatized stories and poems.

The child dramatizes and participates in dramatizations of narrative poems and fiction heard and studied.

(2) Relationships of the Narrator and the Author in Narrative Poetry and Fiction

The child tells stories of real and imagined experiences.

The child hears stories of real and imagined experiences told by his classmates

The child develops an understanding of the relationships of the narrator, the audience, and the author in narrative poetry and fiction.

The child tells stories of real and imagined experiences emphasizing the relationships of the narrator, the audience, and the author.

The child sees picture books, films, filmstrips and hears recordings of works studied.

The child hears, reads, and studies works from each of the following:

Narrative poem	Godfrey Gordon Gustavus Gore - W. B. Rand
Folk tale	The Goose Girl
Myth	Narcissus
Fable	The Fox and the Crow
Modern story	The Red Balloon

(3) Role of Author in Lyric Poetry

The child hears and performs chants, ritual games, songs, dances emphasizing rhythmic and tonal patterns.

The child composes chants, songs, dances emphasizing rhythmic and tonal patterns.

The child develops an understanding of the relationships of ideas and emotions and the author in lyric poems.

The child hears, reads, and studies lyric poems:

Between Two Hills - Carl Sandburg
Fireflies in the Garden - Robert Frost
Fog - Carl Sandburg

The child tells stories of real and imagined experiences emphasizing the relationships of the narrator, the audience, and the author.

Children hear a recording of music. In small groups, they tell an imagined story suggested to them by the music. As one child tells his story, the rest of the group acts as audience.

The child sees picture books, films, filmstrips and hears recordings of works studied.

Children see pictures in "The Red Balloon".
Children see a film of "The Red Balloon".
Children hear a recording of "Godfrey Gordon Gustavus Gore".

The child hears, reads, studies works from each of the following: narrative poetry, folk tale, myth, fable, modern story.

Narrative poem - Godfrey Gordon Gustavus Gore - W. B. Rand
Folk tale - The Goose Girl
Myth - Narcissus
Fable - The Fox and the Crow
Modern story - The Red Balloon

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(3) RELATIONSHIPS OF THE AUTHOR AND THE SUBJECT IN LYRIC POETRY

The child hears and performs chants, ritual games, songs, dances emphasizing rhythmic and tonal patterns.

Children perform walking, running, skipping, hopping chants.
Children sing songs about fog, fireflies, hills.
Children hear recordings of music with strongly marked rhythms - polkas, waltzs, gavettes, marches....

The child composes chants, songs, dances emphasizing rhythmic and tonal patterns.

Children compose a dance about fog. They select appropriate music and perform their dances.
Children compose a "fireflies" chant.
Children hear recordings of music concerning fireflies ("The Glow-Worm").

The child develops an understanding of the relationships of ideas and emotions and the author in lyric poems.

Children hear their teacher read "The Fog".
Children discuss (in small groups) their feelings about fog. They pretend to be fog; they draw pictures of fog.
Children discuss the author's feelings about fog, as they understand the author's feelings.

The child hears recordings of lyric poems emphasizing the relationships of ideas and emotions and the author.

Children hear recordings of "Between Two Hills", "Fireflies in the Garden", and "Fog".

The child hears, reads, and studies lyric poems.

Between Two Hills - Carl Sandburg
Fireflies in the Garden - Robert Frost
Fog - Carl Sandburg

GRADE FOUR LEVEL

UNDERLYING PRINCIPLE - LITERATURE DERIVES SIGNIFICANCE FROM RECURRENT CHARACTERISTICS OF EXTERNAL FORMS

DERIVED GENERALIZATION - Recurrent Characteristics of External Forms are Genres - Drama Narrative Poetry, Narrative Fiction, Lyric Poetry

SELECTED UNDERSTANDING

(1) IN DRAMA the mode of presentation is a function of the rhetorical context in which the author is separted from his work by characters performing an action with an audience present.

(2) IN NARRATIVE POETRY (especially the epic and other early forms) the mode of presentation is a function of the rhetorical context in which both the author and the audience are conceived of as present at the narration of the work. IN NARRATION FICTION the mode of presentation is a function of the rhetorical context in which the author is separted from his work by the medium of the printed page or by a character or narrator narrating an action indirectly perceived by an audience.

(3) IN LYRIC POETRY the mode of presentation is a function of presentation is a function of the rhetorical context in which the author is directly involved in the contemplation of an idea or an emotion indirectly perceived by an audience.

SELECTED KNOWLEDGE TO BE DEVELOPED -

(1) Relationships of characters performing an action, the audience, and the author in drama
(2) Relationships of the narrator, the audience, and the author in narrative poetry and fiction
(3) Relationships of the author and the subject in lyric poetry

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EXPECTED READINESS

(1) Relationships of characters performing an action, the audience, and the author in drama

The child participates in impromptu dialogues among classmates and teacher taking roles in common experiences.
The child participates in skits, puppet shows, mime.
The child develops an understanding of the relationships of characters performing an action, the audience, and the author in drama.
The child sees films, filmstrips, cartoons, puppet shows and hears recordings of dramatized stories and poems.
The child dramatizes and participates in dramatization of narrative poems and fiction heard and studied.

(2) Relationships of the narrator, the audience, and the author in narrative poetry and fiction

The child tells stories of real and imagined experiences.
The child hears stories of real and imagined experiences told by his classmates and teacher.
The child develops an understanding of the relationships of the narrator, the audience, and the author in narrative poetry and fiction.
The child sees picture books, films, filmstrips and hears recordings of works studied.
The child hears, reads, and studies works from each of the following

Narrative poem	Godfrey Gordon Gustavus Gore - W. B. Rand
Folk tale	The Goose Girl
Myth	Narcissus
Fable	The Fox and the Crow
Modern story	The Red Balloon

(1) RELATIONSHIPS OF CHARACTERS PERFORMING AN ACTION, THE AUDIENCE AND THE AUTHOR IN DRAMA

The child participates in impromptu dialogues, skits, puppet shows, mime.

Children improvise a dialogue (in small groups) of everday class events - planning a baseball game, discussing a class trip. . .
Children participate in a Thanksgiving skit.
Children mime the characters in "The Woodcutter's Child" as the teacher reads the story.

The child writes dialogues for scenes presenting original experiences.

Children (in small groups) write dialogues for short scenes presenting orgininal experiences of characters from stories and poems they have heard or read.

The child develops the understanding of the relationships of characters performing an action, the audience, and the author in drama.

Children, (in small groups) mime characters performing actions. The rest of the class acts as audience and they guess what actions the characters are performing. The actors and the audience discuss the actions and determine whether the actions performed the action well.

The child sees films, filmstrips, cartoons, puppet shows and hears recordings of dramatized stories and poems.

Children see a puppet show of "A Woodcutter's Child".
Children hear a recording of "Theseus and the Minotaur".

The child dramatizes and participates in dramatizations of narrative poems and fiction heard and studied.

Children dramatize "A Woodcutter's Child".
Children dramatize "The Crow and the Pitcher".
Children dramatize parts of "The Door in the Wall".

(2) RELATIONSHIPS OF THE NARRATOR, THE AUDIENCE, AND THE AUTHOR IN NARRATIVE POETRY AND FICTION

The child tells and hears stories with the narrative pattern of romance.

Children tell stories with the narrative patterns of romance - marvelous adventures, pure hero and heroine, exotic world or setting.
Children hear a recording of "Beauty and the Beast".

The child develops the understanding of the relationships of the narrator, the audience, and the author in narrative poetry and fiction.

Children re-tell "Beauty and the Beast", sitting on the rostrum block (a kind of stage) to tell the story. Other children sit around the rostrum block as audience.
Children tell stories with the narrative patterns of romance, sitting on the rostrum block. Other children sit around the rostrum block as audience.

The child sees films, filmstrips and hears recordings of narrative poetry and fiction emphasizing the relationships of the narrator, the audience, and the author.

(3) Relationships of the author and the subject in lyric poetry
The child hears and performs chants, ritual games, songs, dances emphasizing rhythmic and tonal patterns.
The child composes chants, songs, dances emphasizing rhythmic and tonal patterns.
The child develops an understanding of the relationships of ideas and emotions and the author in lyric poems.
The child hears recordings of lyric poems emphasizing the relationships of ideas and emotions and the author.
The child hears, reads, and studies lyric poems

Between Two Hills - Carl Sandburg
Fireflies in the Garden - Robert Frost
Fog - Carl Sandburg

OBJECTIVES

(1) Relationships of characters performing an action, the audience, and the author in narrative poetry and fiction
The child participates in impromptu dialogues, skits, puppet shows, mime
The child writes dialogues for scenes presenting original experiences.
The child develops the understanding of the relationships of characters performing an action, the audience, and the author in drama.
The child sees films, filmstrips, cartoons, puppet shows and hears recordings of dramatized stories and poems.
The child dramatizes and participates in dramatizations of narrative poems and fiction heard and studied.

(2) Relationships of the narrator, the audience, and the author in narrative poetry and fiction
The child tells and hears stories with the narrative pattern of romance.
The child develops the understanding of the relationships of the narrator, the audience, and the author in narrative poetry and fiction.
The child sees films, filmstrips and hears recordings of narrative poetry and fiction emphasizing the relationships of the narrator, the audience, and the author.
The child hears, reads, and studies works from each of the following

1. Narrative poem	1. A Musical Instrument - Elizabeth Browning
2. Folk tale	2. The Woodcutter's Child
3. Myth	3. Theseus and the Minotaur
4. Fable	4. The Crow and the Pitcher
5. Modern story	5. The Door in the Wall

(3) Relationships of the author and the subject in lyric poetry
The child hears, performs, and composes chants, ritual games, songs, dances emphasizing rhythms and tonal patterns.
The child develops the understanding of the relationships of ideas and emotions and the author in lyric poems.
The child hears recordings of lyric poems.
The child hears, reads, studies lyric poems (examples are given) -

1. Cynthia in the Snow - Gwendolyn Brooks
2. A Day - Emily Dickinson
3. The Unicorn - Ella Young
4. Swift Things Are Beautiful - Elizabeth Coatsworth

Children hear their teacher read "The Tales of Custard The Dragon". The teacher sits on the rostrum block (a kind of stage) for the reading and children sit on the floor around the rostrum block.

Children see a filmstrip of "The Woodcutter's Child".

The child hears, reads, studies works from each of the following: narrative poem, folk tale, myth, fable, modern story

Narrative poem - The Mouse That Gnawed the Oak Tree Down - V. Lindsay
Folk tale - The Woodcutter's Child
Myth - Theseus and the Minotaur
Fable - The Crow and the Pitcher
Modern story - The Door in the Wall

(3) RELATIONSHIPS OF THE AUTHOR AND THE SUBJECT IN LYRIC POETRY

The child hears, performs, and composes chants, ritual games, songs, dances emphasizing rhythms and tonal patterns.

Children perform walking, running, skipping chants.

Children compose games to accompany music with strongly marked rhythms.

Children dance the polka, the waltz, and other dances with strongly marked rhythms.

The child develops the understanding of the relationships of ideas and emotions and the author in lyric poems.

Children hear their teacher read "The Unicorn". They discuss unicorns (doing research if necessary). They pretend to be unicorns; they compose a unicorn dance, selecting music for their dance; they paint pictures of unicorns.

Children hear a recording of "Swift Things are Beautiful". They paint pictures of things that are beautiful to them. They do dramatizations of beautiful things as they see them.

The child hears recordings of lyric poems.

Children hear recordings of "Cynthia in the Snow", "A Day", "The Unicorn", "Swift Things are Beautiful".

The child hears, reads, studies lyric poems.

Cynthia in the Snow - Gwendolyn Brooks
A Day - Emily Dickinson
The Unicorn - Ella Young
Swift Things Are Beautiful - Elizabeth Coatsworth

GRADE FIVE LEVEL

UNDERLYING PRINCIPLE - LITERATURE DERIVES SIGNIFICANCE FROM RECURRENT CHARACTERISTICS OF EXTERNAL FORMS

DERIVED GENERALIZATION - Recurrent Characteristics of External Forms are Genres - Drama Narrative Poetry, Narrative Fiction, Lyric Poetry

SELECTED UNDERSTANDING

(1) IN DRAMA the mode of presentation is a function of the rhetorical context in which the author is separted from his work by characters performing an action with an audience present.

(2) IN NARRATIVE POETRY (especially the epic and other early forms) the mode of presentation is a function of the rhetorical context in which both the author and the audience are conceived of as present at the narration of the work. IN NARRATION FICTION the mode of presentation is a function of the rhetorical context in which the author is separted from his work by the medium of the printed page or by a character or narrator narrating an action indirectly perceived by an audience.

(3) IN LYRIC POETRY the mode of presentation is a function of presentation is a function of the rhetorical context in which the author is directly involved in the contemplation of an idea or an emotion indirectly perceived by an audience.

SELECTED KNOWLEDGE TO BE DEVELOPED -

(1) Relationships of characters performing an action, the audience, and the author in drama; aspects of drama

(2) Relationships of the narrator, the audience, and the author in narrative poetry and fiction

(3) Relationships of the subject, the author, and the audience in lyric poetry

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EXPECTED READINESS

(1) Relationships of characters performing an action, the audience, and the author in narrative poetry and fiction

The child participates in impromptu dialogues, skits, puppet shows, mime

The child writes dialogues for scenes presenting original experiences.

The child develops the understanding of the relationships of characters performing an action, the audience, and the author in drama.

The child sees films, filmstrips, cartoons, puppet shows and hears recordings of dramatized stories and poems.

The child dramatizes and participates in dramatizations of narrative poems and fiction heard ans studied.

(2) Relationships of the narrator, the audience, and the author in narrative poetry and fiction

The child tells and hears stories with the narrative pattern of romance.

The child develops the understanding of the relationships of the narrator, the audience, and the author in narrative poetry and fiction.

The child sees films, filmstrips and hears recordings of narrative poetry and fiction emphasizing the relationships of the narrator, the audience, and the author.

The child hears, reads, and studies works from each of the following

1. Narrative poem	1. A Musical Instrument - Elizabeth Browning
2. Folk tale	2. The Woodcutter's Child
3. Myth	3. Theseus and the Minotaur
4. Fable	4. The Crow and the Pitcher
5. Modern story	5. The Door in the Wall

(3) Relationships of the author and the subject in lyric poetry

The child hears, performs, and composes chants, ritual games, songs, dances emphasizing rhythms and tonal patterns.

(1) RELATIONSHIPS OF CHARACTERS PERFORMING AN ACTION, THE AUDIENCE, AND THE AUTHOR IN DRAMA; ASPECTS OF DRAMA

The child composes dialogues for scenes presenting original experiences.

Children listen to conversations of others (in and out of the classroom) and try to write down what they have heard. In small groups, they read their transcriptions and discuss them.

Children (in small groups) compose dialogues for characters from stories or poems they have read or read.

The child develops the understanding of the relationships of characters performing an action, the audience, and the author in drama.

Children (in small groups) improvise a short scene from a story they have heard. The rest of the class writes down what has been seen. In small groups, the children discuss what they have written. The actors respond to the written accounts of the improvisations.

The child sees films, filmstrips, cartoons, puppet shows, and hears recordings of dramatized stories and poems.

Children see a cartoon of "The Poor Man and the Flask of Oil."
Children see a filmstrip of "Brighty of Grand Canyon."
Children hear a recording of "Pilgrims and Puritans."

The child begins to develop an understanding of the aspects of drama - dialogue, soliloquy, dramatic narration, gesture, action.

Children compose dialogues, do occasional monologues, tell stories they have heard or read.

Children participate in dramatizations, taking different roles - dialogue, siloquy, dramatic narration.

The child dramatizes and participates in dramatizations of narrative poems and fiction heard and studied.

Children dramatize "Idy, the Fox-Chasing Cow."
Children dramatize "The Poor Man and the Flask of Oil."

(2) RELATIONSHIPS OF THE NARRATOR, THE AUDIENCE AND THE AUTHOR IN NARRATIVE POETRY AND FICTION

The child tells and hears stories with the narrative pattern of comedy.

Children hear a recording of "Brighty of Grand Canyon."
Children tell stories with the narrative pattern of comedy - natural adventures, typical characters of comedy, realistic settings.

The child develops the understanding of the relationships of the narrator, the audience, and and the author in narrative poetry and fiction.

Children retell scenes from "Brighty of the Grand Canyon" sitting on the rostrum block (a kind of stage). Other children sit around the rostrum block as audience.
Children see a filmstrip of "The Matchlock Gun."

The child develops the understanding of the relationships of ideas and emotions and the author in lyric poems.
The child hears recordings of lyric poems.
The child hears, reads, studies lyric poems

Cynthia in the Snow - Gwendolyn Brooks
A Day - Emily Dickinson
The Unicorn - Ella Young
Swift Things Are Beautiful - Elizabeth Coatsworth

OBJECTIVES

(1) Relationships of characters performing an action, the audience, and the author in drama; aspects of drama

The child composes dialogues for scenes persenting original experiences.
The child develops the understanding of the relationships of characters performing an action, the audience, and the author in drama.
The child sees films, filmstrips, cartoons, puppet shows, and hears recording of dramatized stories and poems.
The child begins to develop an understanding of the aspects of drama - dialogue, soliloquy, dramatic narration, gesture, action.
The child dramatizes and participates in dramatizations of narrative poems and fiction heard and studied.
The child tells and hears stories with the narrative pattern of comedy.

(2) Relationships of the narrator, the audience, and the author in narrative poetry and fiction

The child tells and hears stories with the narrative pattern of comedy.
The child develops the understanding of the relationships of the narrator, the audience, and the author in narrative poetry and fiction.
The child sees films, filmstrips and hears recordings of narrative poetry and fiction emphasizing the relationships of the narrator, the audience, and the author.
The child hears, reads, studies works from each of the following

1. Narrative poem	1. Pilgrims and Puritans - S. V. Benet and R. C. Benet
2. Folk tale	2. Idy, the Fox-Chasing Cro
3. Myth	3. The Labors of Hercules
4. Fable	4. The Poor Man and the Flask of Oil
5. Modern story	5. This Dear Bought Land

(3) Relationships of the subject, the author, and the audience in lyric poetry

The child reads and composes lyric poems (when he is ready to do so).
The child develops the understanding of the relationships of ideas and emotions, the author, and the audience in lyric poetry.
The child hears recordings of lyric poetry.
The child begins to develop an understanding of patterns of sound - alliteration, assonance, consonance, euphony, cacophony, and simple rhyme.
The child begins to develop an understanding of stanzaic forms - rhyme patterns, repetition and refrain.
The child hears, reads, and studies lyric poems

For Goint A - Huntin' - Mary Austin
The Cat Heard the Cat Bird - John Ciardi
The Gift Outright - Robert Frost

The child sees films, filmstrips and hears recordings of narrative poetry and fiction emphasizing the relationships of the narrator, the audience, and the author.

Children hear their teacher read "Puritans and Pilgrims." The teacher sits on the rostrum block (a kind of stage) for the reading and children sit on the floor around the rostrum block as audience.
Children see a filmstrip of "Pecos Bill."

The child hears, reads, studies, works, from each of the following: narrative poem, folk tale, myth, fable, modern story.

Narrative poem	Pilgrims and Puritans - S. V. Benet & R. C. Benet
Folk tale	Idy, the Fox-Chasing Cow
Myth	The Labors of Hercules
Fable	The Poor Man and the Flask of Oil
Modern story	This Dear Bought Land

(3) RELATIONSHIPS OF THE SUBJECT, THE AUTHOR, AND THE AUDIENCE IN LYRIC POETRY

The child reads and composes lyric poems.

Children see a lyric poem ("The Cat Heard the Cat Bird") on the overhead projector. They discuss the poem - its ideas and emotions. They then compose a lyric poem - a line at a time - as a class. The poem is printed and given to each member of the class.
Children compose lyric poems when they wish to do so.

The child develops the understanding of the relationships of ideas and emotions, the author, and the audience in lyric poetry.

Children hear their teacher read "For Going A' Huntin'." They discuss the ideas and emotions expressed in the poem - as they see them. They discuss the reasons for the author's writing the poem and the relation of the author and the audience.

The child hears recordings of lyric poetry.

Children hear recording of "For Going A' Huntin' ", "The Cat Heard the Cat Bird", "The Gift Outright."

The child begins to develop an understanding of patterns of sound - alliteration, assonance, consonance, euphony, cacophony, and simple rhyme.

Children hear their teacher refer to alliteration, assonance, consonance, euphony, cacophony as she reads lyric poems to them. She gives examples of these patterns of sounds found in the poems.

The child begins to develop an understanding of stanzaic forms - rhyme patterns, repetition and refrain.

Children hear "The Gift Outright." They discuss the repetition of ideas in the poem.
Children do choral readings of "For Going A' Huntin' " and "The Cat Heard the Cat Bird." Their teacher calls attention to rhyme patterns in the poems.

The child hears, reads, and studies lyric poems:
For Going A' Huntin' - Mary Austin
The Cat Heard the Cat Bird - John Ciardi
The Gift Outright - Robert Frost

GRADE SIX LEVEL

UNDERLYING PRINCIPLE - LITERATURE DERIVES SIGNIFICANCE FROM RECURRENT CHARACTERISTICS OF EXTERNAL FORMS

DERIVED GENERALIZATION - Recurrent Characteristics of External Forms are Genres - Drama Narrative Poetry, Narrative Fiction, Lyric Poetry

SELECTED UNDERSTANDING - (1) IN DRAMA the mode of presentation is a function of the rhetorical context in which the author is separted from his work by characters performing an action with an audience present.

(2) IN NARRATIVE POETRY (especially the epic and other early forms) the mode of presentation is a function of the rhetorical context in which both the author and the audience are conceived of as prenset at the narration of the work. IN NARRATION FICTION the mode of presentation is a function of the rhetorical context in which the author is separted from his work by the medium of the printed page or by a character or narrator narrating an action indirectly perceived by an audience.

(3) IN LYRIC POETRY the mode of presentation is a function of presentation is a function of the rhetorical context in which the author is directly involved in the contemplation of an idea or an emotion indirectly perceived by an audience.

SELECTED KNOWLEDGE TO BE DEVELOPED - (1) Relationships of characters performing an action, the audience, and the author in drama; aspects of theatrical production

(2) Relationships of the narrator, the audience and the author in narrative poetry and fiction elements of plot

(3) Relationships of the subject, the author, and the audience in lyric poetry; patterns of sound and stongric forms

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EXPECTED READINESS

(1) Relationships of characters performing an action, the audience, and the author in drama; aspects of drama

The child composes dialogues for scenes persenting original experiences.
The child develops the understanding of the relationships of characters performing an action, the audience, and the author in drama.
The child sees films, filmstrips, cartoons, puppet shows, and hears recording of dramatized stories and poems.
The child begins to develop an understanding of the aspects of drama - dialogue, soliloquy, dramatic narration, gesture, action.
The child dramatizes and participates in dramatizations of narrative poems and fiction heard and studied.
The child tells and hears stories with the narrative pattern of comedy.

(2) Relationships of the narrator, the audience, and the author in narrative poetry and fiction

The child tells and hears stories with the narrative pattern of comedy.
The child develops the understanding of the relationshipss of the narrator, the audience, and the author in narrative poetry and fiction.
The child sees films, filmstrips and hears recordings of narrative poetry and fiction emphasizing the relationships of the narrator, the audience, and the author.
The child hears, reads, studies works from each of the following:

Narrative poem	Pilgrims and Puritans - S. V. Benet & R. C. Benet
Folk tale	Idy the Fox-Chasing Cow
Myth	The Labors of Hercules
Fable	The Poor Man and the Flask of Oil
Modern story	This Dear Bought Land

(1) RELATIONSHIPS OF CHARACTERS PERFORMING AN ACTION, THE AUDIENCE, AND THE AUTHOR IN DRAMA; ASPECTS OF THEATRICAL PRODUCTION

The child composes and presents plays.

Children compose and present plays of common experiences - the teacher and a group of parents, the captain of the baseball team and players, a store keeper and customers.

The child develops the understanding of the relationships of characters performing an action, the audience, and the author in drama.

Children write on slips of paper something to be acted out by a small group. The small group acts out the suggestion. Other children guess what action is being acted out.
Children play charade-type games, acting out titles and quotations. Other children guess what is being acted out.

The child sees films, filmstrips, cartoons, puppet shows and hears recordings of dramatized stories and poems.

Children see a film of "Alice in Wonderland."
Children see a puppet show of scenes from "The Hobbit" acted out by their classmates.

The child develops the understanding of the aspects of drama - dialogue, soliloquy, dramatic narration, gesture, action.

Children improvise crowd scenes involving the whole class; then they improvise scenes (proposed by the teacher) in small groups using dialogue.
Children tell stories they have heard using gestures and actions making their narration as dramatic as possible.

The child begins to develop an understanding of the aspects of theatrical production - sets, properties, the stage, (amphitheater, proscenium, arena . . .).

Children produce their own plays as well as dramatizations of narrative poems and fiction heard and read. They build sets on a rostrum block and provide the necessary properties. All of these things should be found in the classroom.

The child dramatizes and participates in dramatizations of narrative poems and fiction heard and read.

Children dramatize scenes from "Alice in Wonderland."
Children dramatize "Western Wagons."

(2) RELATIONSHIPS OF THE NARRATOR, THE AUDIENCE, AND THE AUTHOR IN NARRATIVE POETRY AND FICTION; ELEMENTS OF PLOT

The child tells and hears stories with the narrative patterns of comedy and romance.

Children tell stories with the narrative pattern of romance - marvelous adventures, pure hero and heroine, exotic settings.
Children see a film of "The Adventures of Tom Sawyer" (comedy).

The child develops the understanding of the relationships of the narrator, the audience, and the author in narrative poetry and fiction.

Children tell their stories with the narrative pattern of romance, sitting on the rostrum block (a kind of stage). Other children sit around the rostrum block as audience. In panel discussions, children discuss the narrator, audience, and author.

(3) Relationships of the subject, the author, and the audience in lyric poetry

The child reads and composes lyric poems (when he is ready to do so).
The child develops the understanding of the relationships of ideas and emotions, the author, and the audience in lyric poetry
The child hears recordings of lyric poetry.
The child begins to develop an understanding of patterns of sound - Alliteration, assonance, consonance, euphony, cacophony, and simple rhyme.
The child begins to develop an understanding of stanzaic forms - rhyme patterns, repetition and refrain.
The child hears, reads, and studies lyric poems:

For Going A' Huntin' - Mary Austin
The Cat Heard the Cat Bird - John Ciardi
The Gift Outright - Robert Frost

OBJECTIVES

(1) Relationships of characters performing an action, the audience, and the author in drama; aspects of theatrical production

The child composes and presents plays.
The child develops the understanding of the relationships of characters performing an action, the audience, and the author in drama.
The child sees films, filmstrips, cartoons, puppet shows and hears recordings of dramatized stories and poems.
The child develops the understanding of the aspects of drama - dialogue, soliloquy, dramatic narration, gesture, action.
The child begins to develop an understanding of the aspects of theatrical production - sets, priperties, the stage (amphitheater, proscenium, arena).
The child dramatizes and participates in dramatizations of narrative poems and fiction heard and read.

(2) Relationships of the narrator, the audience, and the author in narrative poetry and fiction; elements of plot

The child tells and hears stories with the narrative patterns of comedy and romance.
The child develops the understanding of the relationships of the narrator, the audience, and the author in narrative poetry and fiction.
The child sees films, filmstrips and hears recordings of narrative poetry and fiction emphasizing the relationships of the narrator, the audience, and the author.
The child develops an understanding of causality in plot and elements of time and space in narrative poetry and fiction - foreshadowing, flashback....
The child hears, reads, studies works from each of the following:

Narrative poem	Western Wagons - S. V. Benet
Folk tale	Once the Hodja - Kelsey
Myth	The Hobbit
Fable	The Wind in the Willows
Modern story	Alice in Wonderland and Through the Looking Glass

(3) Relationships of the subject, the author, and the audience in lyric poetry; patterns of sound and stonyaic patterns

The child reads and composes lyric poems (when he is ready to do so).
The child develops the understanding of patterns of sounds - alliteration, assonance, consonance, euphony, cacophony, and simple rhyme.
The child develops the understanding of stanzaic forms - rhyme patterns, repetitions and refrain.
The child hears, reads, and studies lyric poems (examples are given) -

1. in Just - E. E. Cummings
2. Vagabond Song - Bliss Carmen
3. Birches - Robert Frost
4. On a Night of Snow - Elizabeth Coatsworth

The child sees films, filmstrips and hears recordings of narrative poetry and fiction emphasizing the relationships of the narrator, the audience, and the author.

Children see a film of "The Merry Adventures of Robin Hood." They discuss the relationships of the narrator, the audience, and the author.
Children hear their teacher read "Western Wagons." They discuss the relationships of the narrator, the audience, and the author.

The child develops an understanding of causality in plot and elements of time and space in narrative poetry and fiction - foreshadowing, flashback....

Children discuss causality, foreshadowing and flashback in "The Adventures of Tom Sawyer." (This is both a small and large group activity.)

The child hears, reads, studies works from each of the following: narrative poem, folk tale, myth, fable, modern story.

Narrative poem	Western Wagons - S. V. Benet
Folk tale	Once The Hodja - Kelsey
Myth	The Hobbit
Fable	The Wind in the Willows
Modern story	Alice in Wonderland and Through the Looking Glass

(3) RELATIONSHIPS OF THE SUBJECT, THE AUTHOR, AND THE AUDIENCE IN LYRIC POETRY; PATTERNS OF SOUNDS AND STANZAIC FORMS

The child reads and composes lyric poems.

Children read "in Just", "Vagabond Song", "Birches", "On a Night of Snow." They discuss the relationships of the subject, the author, the audience in the four poems — separately.
Children compose lyric poems when they wish to do so. If they want their poems printed and given to the class, this is done.

The child develops the understanding of patterns of sounds - alliteration, assonance, consonance, euphony, cacophony, and simple rhyme.

Children hear their teacher read "Birches." They discuss (as a class and led by the teacher) the patterns of sounds in the poem.
Children hear a recording of "in Just." They discuss (as a class) the metrical techniques of the poem.

The child develops the understanding of stanzaic forms - rhyme patterns, repetition, and refrain.

Children hear their teacher read "A Vagabond Song." They discuss (in small groups) the rhyme patterns in the poem.
Children hear a recording of "On a Night of Snow." They discuss (in small groups) the rhyme patterns in the poem.

The child hears, reads, and studies lyric poems.

in Just - e. e. cummings
Vagabond Song - Bliss Carmen
Birches - Robert Frost
On a Night of Snow - Elizabeth Coatsworth

GRADE SEVEN LEVEL

UNDERLYING PRINCIPLE - LITERATURE DERIVES SIGNIFICANCE FROM RECURRENT CHARACTERISTICS OF EXTERNAL FORMS

DERIVED GENERALIZATION - Recurrent Characteristics of External Forms are Genres Drama Narrative Poetry, Narrative Fiction, Lyric Poetry

SELECTED UNDERSTANDING -
(1) IN DRAMA the mode of presentation is a function of the rhetorical context in which the author is separted from his work by characters performing an action with an audience present.
(2) IN NARRATIVE POETRY (especially the epic and other early forms) the mode of presentation is a function of the rhetorical context in which both the author and the audience are conceived of as present at the narration of the work. IN NARRATION FICTION the mode of presentation is a function of the rhetorical context in which the author is separed from his work by the medium of the printed page or by a character or narrator narrating an action indirectly perceived by an audience.
(3) IN LYRIC POETRY the mode of presentation is a function of presentation is a function of the rhetorical context in which the author is directly involved in the contemplation of an idea or an emotion indirectly perceived by an audience.

SELECTED KNOWLEDGE TO BE DEVELOPED -
(1) Aspects of drama - scene and act deirsions, prologue, epilogue, dramatic development
(2) Elements of plot-concept of causality, devices for maniupating time and space
(3) Patterns of sounds and stangaic forms

EXPECTED READINESS

(1) Relationships of characters performing an action, the audience, and the author in drama; aspects of theatrical production

The child composes and presents plays.
The child develops the understanding of the relationships of characters performing an action, the audience, and the author in drama.
The child sees films filmstrips, cartoons, puppet shows and hears recordings of dramatized stories and poems.
The child develops the understanding of the aspects of drama - dialogue, soliloquy, dramatic narration, gesture, action.
The child begins to develop an understanding of the aspects of theatrical production - sets, properties, the stage (amphitheater, proscenium, arena).
The child dramatizes and participates in dramatizations of narrative poems and fiction heard and read.

(2) Relationships of the narrator, the audience, and the author in narrative poetry and fiction; elements of plot

The child tells and hears stories with the narrative patterns of comedy and romance.
The child develops the understanding of the relationships of the narrator, the audience, and the author in narrative poetry and fiction.
The child sees films, filmstrips and hears recordings of narrative poetry and fiction emphasizing the relationships of the narrator, the audience, and the author.
The child develops an understanding of causality in plot and elements of time and space in narrative poetry and fiction - foreshadowing, flashback....
The child hears, reads, studies works from each of the following

Narrative poem
Folk tale
Myth
Fable
Modern story

Western Wagons - S. V. Benet
Once the Hadja - Kelsey
The Hobbit
The Wind in the Willows
Alice in Wonderland and Through The Looking Glass

(1) ASPECTS OF DRAMA - SCENE AND ACT DIVISIONS, PROLOGUE, EPILOGUE, DRAMATIC DEVELOPMENT

The student reads and presents one-act plays or parts of one-act plays.

Students read "The Valiant." In a workshop, they read the roles of the characters in small groups and select a cast. The small groups work on the play and each group presents the play for other members of the small group. This procedure would require several days.

The student develops the understanding of the aspects of drama - scene and act divisions, prologue, epilogue, dramatic development (exposition, rising action, reversal).

Students discuss, through their reading and presentation of "The Valiant", the scene and act divisions and the dramatic development of the play. Students write improvisations of their own and in small groups, discuss the aspects of their work.

The student produces and presents one-act plays or parts of one-act plays.

Students improvise dialogue (or duologues). The teacher can suggest situations to be improvised. Students, working in small groups, produce, write down, and present their dialogue - for an audience, when they are ready to do so. They use the narrative pattern of tragedy.

The student sees films, filmstrips, dramatic productions on stage and television and hears recordings of works studied.

Students see a film of "The Song of Roland."
Students hear tape recordings of "The Valiant" made by groups in their own class.
Students see a television production of "The Yearling."

The student hears, reads, studies plays with narrative pattern of tragedy:
The Valiant

(2) ELEMENTS OF PLOT - CONCEPT OF CAUSALITY, DEVICES FOR MANIPULATING TIME AND SPACE

The student tells and hears stories with the narrative pattern of tragedy.

Students see a film of "The Song of Roland."
Students tell stories with the narrative pattern of tragedy - the central character's movement from freedom to bondage, the typical characters and settings of tragedy.

The student develops an understanding of the concept of causality in plot and the elements of foreshadowing, flashback, and other devices for the manipulation of time and space.

Students read "The Yearling." They discuss the concept of causality in the story and the elements of foreshadowing, flashback, and other devices for manipulation of time and space in the story.

The student develops an understanding of the concept of the narrative point of view — first-person, third-person, participating as omniscient narrator.

Students read "Old Nell", "The Stupid Monkeys", "The Song of Roland." They discuss (in small groups, the narrative point of view in each of the stories.

The student sees films, filmstrips, and hears recordings of works studied.

Students see a film of "The Yearling."
Students hear a recording of "The Fire on the Mountain."
Students see a filmstrip of "The Fire on the Mountain."

(3) Relationships of the subject, the author, and the audience in lyric poetry; patterns of sound and stonyaic patterns

The child reads and composes lyric poems (when he is ready to do so).

The child develops the understanding of patterns of sounds - alliteration, assonance, consonance, euphony, cacophony, and simple rhyme.

The child develops the understanding of stanzaic forms - rhyme patterns, repetitions and refrain.

The child hears, reads, and studies lyric poems:

in Just - E. E. Cummings
Vagabond Song - Bliss Carmen
Birches - Robert Frost
On a Night of Snow - Elizabeth Coatsworth

OBJECTIVES

(1) Aspects of drama - scene and act divisions, prologue, epilogue, dramatic development

The student reads and presents one-act plays or parts of one-act plays.

The student develops the understanding of the aspects of drama - scene and act divisions, prologue, epilogue, dramatic development (exposition, rising action, reversal).

The student produces and presents one-act plays or parts of one-act plays.

The student sees films, filmstrips, dramatic productions on stage and television and hears recordings of works studied.

The student hears, reads, studies plays with narrative pattern of tragedy:

The Valiant

(2) Elements of plot-concept of causality, devices for munipulating time and space

The student tells and hears stories with the narrative pattern of tragedy.

The student develops an understanding of the concept of causality in plot and the elements of foreshadowing, flashback, and other devices for the manipulation of time and space.

The student develops an understanding of the concept of the narrative point of view-- first-person, third-person, participating or omniscient narrator.

The student sees films, filmstrips and hears recordings of works studied.

The student hears, reads, studies works from each of the following:

Narrative poem	The Inch Cape Rock
Folk tale	The Fire on the Mountain
Myth	The Song of Roland
Fable	The Stupid Monkeys
Short story	Old Nell
Novel	The Yearling

(3) Patterns of sounds and stangaic forms

The student reads and composes lyric poetry

The student develops the understanding of patterns of sounds - alliteration, assonance, consonance, caphony, cacophony, and simple rhyme; rhythms (accented and unaccented syllables).

The student develops the understanding of stanzaic forms - rhyme patterns, repetition and refrain.

The student hears, reads, and studies lyric poems:

A Blackbird Suddenly - Joseph Auslander
Dust of Snow - Robert Frost
Early Moon - Carl Sandburg
Crows - David McCord
The Noise of Waters - James Joyce

The student hears, reads, studies, works from each of the following: narrative poem, folk tale, myth, fable, short story, novel.

Narrative poem	The Inch Cape Rock
Folk tale	The Fire on the Mountain
Myth	The Song of Roland
Fable	The Stupid Monkey
Short story	Old Nell
Novel	The Yearling

(3) PATTERNS OF SOUNDS AND STANZAIC FORMS

The student reads and composes lyric poetry.

Students read "The Noise of Waters." They discuss the relationships of the subject, the author, and the audience of the poem.

Students compose lyric poems when they want to. If they want their poems printed and distributed to the class, this can be done.

The student develops the understanding of patterns of sounds - alliteration, assonance, consonance, caphony, cacophony, and simple rhyme; rhythms (accented and unaccented syllables).

Students hear and read "Dust of Snow", "Early Moon", "The Noise of Waters." They discuss the patterns of sounds found in the poems (in small and large groups).

The student develops the understanding of stanzaic forms - rhyme patterns, repetition and refrain.

Students read "A Blackbird Suddenly." They discuss (in small groups) the rhyme patterns in the poem.

Students hear a recording of "Dust of Snow." They discuss (in small groups) the theme patterns in the poem.

Students read "Crows." They discuss (in small groups) the rhyme patterns and repetition in the poem.

The student hears, reads, and studies lyric poems:

A Blackbird Suddenly - Joseph Auslander
Dust of Snow - Robert Frost
Early Moon - Carl Sandburg
Crows - David McCord
The Noise of Waters - James Joyce

GRADE EIGHT LEVEL

UNDERLYING PRINCIPLE - LITERATURE DERIVES SIGNIFICANCE FROM RECURRENT CHARACTERISTICS OF EXTERNAL FORMS

DERIVED GENERALIZATION - Recurrent Characteristics of External Forms are Genres - Drama Narrative Poetry, Narrative Fiction, Lyric Poetry

SELECTED UNDERSTANDING -

(1) IN DRAMA the mode of presentation is a function of the rhetorical context in which the author is separted from his work by characters performing an action with an audience present.

(2) IN NARRATIVE POETRY (especially the epic and other early forms) the mode of presentation is a function of the rhetorical context in which both the author and the audience are conceived of as presence at the narration of the work. IN NARRATION FICTION the mode of presentation is a function of the rhetorical context in which the author is separed from his work by the medium of the printed page or by a character or narrator narrating an action indirectly perceived by an audience.

(3) IN LYRIC POETRY the mode of presentation is a function of presentation is a function of the rhetorical context in which the author is directly involved in the contemplation of an idea or an emotion indirectly perceived by an audience.

SELECTED KNOWLEDGE TO BE DEVELOPED -

(1) Aspects of drama - scene and act divisions, prologue, epilogue, dramatic development; manupulation of time and space as a convention of drama

(2) Element of narrative poetry and fiction as functions of the mode of presentation; rhetorical relationships of author, narrator, reader, or listener

(3) Patterns of sounds and stangoic forms

EXPECTED READINESS

(1) Aspects of drama - scene and act divisions, prologue, epilogue, dramatic development

The student reads and presents one-act plays or parts of one-act plays.
The student develops the understanding of the aspects of drama - scene and act divisions, prologue, epilogue, dramatic development (exposition, rising action, reversal).
The student produces and presents one-act plays or parts of one-act plays.
The student sees films, filmstrips, dramatic productions on stage and television and hears recordings of works studied.
The student hears, reads, studies plays with narrative pattern of tragedy:

The Yearling

(2) Elements of plot-concept of causality, devices for munipulating time and space

The student tells and hears stories with the narrative pattern of tragedy.
The student develops an understanding of the concept of causality in plot and the elements of foreshadowing, flashback, and other devices for the malipulation of time and space.
The student develops an understanding of the concept of the narrative point of view - first-person, third-person, participating or omniscient narrator.
The student sees films, filmstrips and hears recordings of works studied.
The student hears, reads, studies works from each of the following:

Narrative poem	The Inch Cape Rock
Folk tale	The Fire on the Mountain
Myth	The Song of Roland
Fable	The Stupid Monkeys
Short story	Old Nell
Novel	The Yearling

(1) ASPECTS OF DRAMA - SCENE AND ACT DIVISIONS, PROLOGUE, EPILOGUE, DRAMATIC DEVELOPMENT; MANIPULATION OF TIME AND SPACE AS A CONVENTION OF DRAMA

The student reads and presents plays.

Students read "Sorry, Wrong Number." In a Workshop - type situation, they read the character roles in small groups and select a cast. The small groups work on the play for the members of their small group. This procedure requires several days.

The student develops the understanding of the aspects of drama - scene and act divisions, prologue, epilogue, dramatic development (exposition, rising action, climax, falling action, reversal).

Students discuss the scene and act divisions and dramatic development of "Sorry, Wrong Number" in their small groups.
Students write dramatic dialogues; they read their scripts in small groups; they discuss the scene and act divisions and dramatic development of their dialogues.

The student develops an understanding of the manipulation of time and space as a convention of drama.

Students discuss the manipulation of time and space in "Sorry, Wrong Number." This is both a small and a large group activity.
Students discuss the manipulation of time and space in the dramatic dialogues they write themselves.

The student produces and presents plays.

Students write dramatic dialogues; they read their scripts in small groups; they produce their dramatic dialogues; they present them to an audience; the audience evaluates the production in panel discussions.

The student sees films, filmstrips, dramatic productions on stage and television, and hears recordings of works studied.

Students see a film of "Swiftwater." Students see a film of "The Song of Roland."
Students hear a recording of "Sorry, Wrong Number."
Students see a television production or film of "Sorry, Wrong Number."

The student hears, reads, studies plays with the narrative pattern of irony:

Sorry, Wrong Number - L. Fletcher

(2) ELEMENTS OF NARRATIVE POETRY AND FICTION AS FUNCTIONS OF THE MODE OF PRESENTATION; RHETORICAL RELATIONSHIPS OF AUTHOR, NARRATOR, READER OR LISTENER

The student tells and hears stories with the narrative pattern of irony.

Students hear their teacher read "The Fifty-First Dragon."
Students tell stories with the narrative pattern of irony - the parody or inversion of the narrative pattern of romance, the unheroic character on a pointless quest, his loss of freedom and meaningless suffering; the ineffectual anti-hero, the anti-feminine heroine, the triumphant villian, and subsidiary characters who support the mood of irony; the typical settings of irony (contrasted with that of tragedy), often characterized by the sense of chaos and sterility, informed by the irrational and ambiguous, and set in the context of static, meaningless world of unidealized existence, meaningless bondage, and the triumph of demonic and inhuman forces.

(3) Patterns of sounds and stangaic forms

The student reads and composes lyric poetry.

The student develops the understanding of patterns of sounds - alliteration, assonance, consonance, caphony, cacophony, and simple rhyme; rhythms (accented and unaccented syllables).

The student develops the understanding of stanzaic forms - a rhyme patterns, repetition and refrain.

The student hears, reads, and studies lyric poems (examples are given) -

1. A Blackbird Suddenly - Joseph Auslander
2. Dust of Snow - Robert Frost
3. Early Moon - Carl Sandburg
4. Crows - David McCord
5. The Noise of Waters - James Joyce

OBJECTIVES

(1) Aspects of drama - scene and act divisions, prologue, epilogue, dramatic development, manipulation of time and space as a convention of drama

The student reads and presents plays.

The student develops the understanding of the aspects of drama - scene and act divisions, prologue, epilogue, dramatic development (exposition, rising action, climax, falling action, reversal).

The student develops an understanding of the manipulation of time and space as a convention of drama.

The student produces and presents plays.

The student sees films, filmstrips, dramatic productions on stage and television and hears recordings of works studied.

The student hears, reads, studies plays with the narrative pattern of irony (an example is given)

Sorry, Wrong Number - L. Fletcher

(2) Elements of narrative poetry and fictions as functions of the mode of presentation; rhetorical relationships of author, narrator, reader, or listener

The student tells and hears stories with the narrative pattern of irony.

The student develops the understanding of the elements of narrative poetry and fiction (causality in plot; foreshowing, flashback and other devices for manipulating time and space; point of view...) as functions of the mode of presentation.

The student develops the understanding that the mode of presentation of narrative poetry is a function of the rhetorical context in which both the author and the audience are present at the narration of the work; that the mode of presentation in narrative fiction is a function of the rhetorical context in which the author is separated from his work by the medium of the printed page or by a character or narrator narrating an action indirectly perceived by an audience.

The student develops an understanding of the effect of the medium of the written or spoken word.

The student sees films, filmstrips and hears recordings of works studied.

The student hears, reads, studies works from each of the following:

Narrative poem	Incident of the French Camp - R. Browning
Folk tale	The adventures of Rama
Myth	The Odyssey of Homer
Fable	The Fifty-First Dragon - H. Broun
Short story	A Piece of String - deMaupassant
Novel	Swiftwater - F. Annixter

(3) Patterns of sounds and stangaic forms

The student reads and composes lyric poems.

The student develops the understanding of patterns of sounds - alliteration, assonance, consonance, euphony, cacophony, and simple rhyme; rhythms (syllable and line pattern).

The student develops the understanding of stanzaic forms-rhyme patterns, repetition, refrain, blank verse, free verse.

The student hears, reads, studies lyric poems (examples are given) -

1. The Bear - Robert Frost
2. A Wanderer's Song - John Masefield
3. Night Journey - Roethke
4. Sympathy - Paul L. Dunbar
5. I Hear America Singing - Walt Whitman

The student develops the understanding of the elements of narrative poetry and fiction (causality in plot; foreshadowing, flashback, and other devices for manipulating time and space; point of view...) as functions of the mode of presentation.

Students read "Swiftwater." They discuss the concept of causality in the plot of the story, the elements of foreshadowing flashback and other devices for manipulating time and space, and the point of view in the story. (This is both a large group and small group activity.)

The student develops the understanding that the mode of presentation of narrative poetry as a function of the rhetorical context in which both the author and the audience are present at the narration of the work; that the mode of presentation in narrative fiction is a function of the rhetorical context in which the author is separated from his work by the medium of the printed page or by a character or narrator narrating an action indirectly perceived by an audience.

Students read "Incident of the French Camp." They discuss the relationships of the author and the audience in the work.
Students read "A Piece of String." They discuss the relationship of the author, the audience, narrator, and reader or listener in the work.

The student develops an understanding of the effect of the medium of the written or spoken word.

Students read "The Fifty-First Dragon." They discuss the medium of the printed page, the author, the narrator, and their relationships.

The student sees films, filmstrips, and hears recordings of works studied.

Students see a filmstrip of "A Piece of String."
Students hear a recording of "Incident of the French Camp."
Students see a film of "Swiftwater."

The student hears, reads, studies works from each of the following: narrative poem, folk tale, myth, fable, short story, novel.

Narrative poem	Incident of the French Camp - R. Browning
Folk tale	The Adventures of Rama - Joseph Gaer
Myth	The Odyssey of Homer - Barbara L. Picard
Fable	The Fifty-First Dragon - H. Broun
Short story	A Piece of String - deMaupassant
Novel	Swiftwater - F. Annixter

(3) PATTERNS OF SOUNDS AND STANZAIC FORMS

The student reads and composes lyric poems.

Students read "The Bear." They discuss the relationships of the subject, the author, and the audience of the poem. If they want their poems printed and distributed to the class, this can be done.

The student develops the understanding of patterns of sounds - alliteration, assonance, consonance, euphony, cacophony, and simple rhyme; ~~rhythms~~ (syllable and line pattern).

Students hear and read "The Bear", "A Wanderer's Song", "Night Journey", "Sympathy", "I Hear America Singing." They discuss the patterns of sounds in the poems (in large and small groups).

The student develops the understanding of stanzaic forms - rhyme patterns, repetition, refrain, blank verse, free verse.

Students read "The Bear." They discuss (in small groups) the rhyme patterns in the poem. Students hear a recording of "I Hear America Singing." They discuss (in small groups) the repetition in the poem.

The student hears, reads, studies lyric poems:

The Bear - Robert Frost
A Wanderer's Song - John Masefield
Night Journey - Roethke
Sympathy - Paul L. Dunbar
I Hear America Singing - Walt Whitman

GRADE NINE LEVEL

UNDERLYING PRINCIPLE - LITERATURE DERIVES SIGNIFICANCE FROM RECURRENT CHARACTERISTICS OF EXTERNAL FORMS

DERIVED GENERALIZATION - Recurrent Characteristics of External Forms are Genres Drama Narrative Poetry, Narrative Fiction, Lyric Poetry

SELECTED UNDERSTANDING -
(1) IN DRAMA the mode of presentation is a function of the rhetorical context in which the author is separted from his work by characters performing an action with an audience present.
(2) IN NARRATIVE POETRY (especially the epic and other early forms) the mode of presentation is a function of the rhetorical context in which both the author and the audience are conceived of as presence at the narration of the work. IN NARRATION FICTION the mode of presentation is a function of the rhetorical context in which the author is separed from his work by the medium of the printed page or by a character or narrator narrating an action indirectly perceived by an audience.
(3) IN LYRIC POETRY the mode of presentation is a function of presentation is a function of the rhetorical context in which the author is directly involved in the contemplation of an idea or an emotion indirectly perceived by an audience.

SELECTED KNOWLEDGE TO BE DEVELOPED -
(1) Aspects of drama as functions of the mode of presentation; the rhetorical relationships of the author, the characters, the audience
(2) Elements of narrative poetry and fiction as functions of the mode of presentation; rhetorical relationships of the author, the narrator, reader, or listener
(3) Patterns of sounds and stangaic forms; rhetorical relationships of the author, ideas and emotions, the audience.

EXPECTED READINESS

(1) Aspects of drama - scene and act divisions, prologue, epilogue, dramatic development, manipulation of time and space as a convention of drama
The student reads and presents plays.
The student develops the understanding of the aspects of drama - scene and act divisions, prologue, epilogue, dramatic development (exposition, rising action, climax, falling action, reversal).
The student develops an understanding of the manipulation of time and space as a convention of drama.
The student produces and presents plays.
The student sees films, filmstrips, dramatic productions on stage and television and hears recordings of works studied.
The student hears, reads, studies plays with the narrative pattern of irony (an example is given)

Sorry, Wrong Number - L. Fletcher

(2) Elements of narrative poetry and fictions as functions of the mode of presentation; rhetorical relationships of author, narrator, reader, or listener
The student tells and hears stories with the narrative pattern of irony.
The student develops the understanding of the elements of narrative poetry and fiction (causality in plot; foreshowing, flashback and other devices for manipulating time and space; point of view...) as functions of the mode of presentation.
The student develops the understanding that the mode of presentation of narrative poetry is a function of the rhetorical context in which both the author and the audience are present at the narration of the work; that the mode of presentation in narrative fiction is a function of the rhetorical context in which the author is separted from his work by the medium of the printed page or by a character or narrator narrating an action indirectly perceived by an audience.
The student develops an understanding of the effect of the medium of the written or spoken word.

(1) ASPECTS OF DRAMA AS FUNCTIONS OF THE MODE OF PRESENTATION; THE RHETORICAL RELATIONSHIPS OF THE AUTHOR, THE CHARACTERS, THE AUDIENCE

The student reads and presents plays.

Students read "Twelve Angry Men." In a workshop-type situation, they read the character roles in small groups and select a cast. The small group produces and presents the play for the small group and then for the class. The productions are discussed in panel discussions.

The student develops the understanding of the aspects of drama as functions of the mode of presentations.

Students, in small groups, discuss aspects of "Twelve Angry Men" (scene and act divisions, prologue, epilogue, dramatic development) as functions of the mode of presentation - the rhetorical context (or social situation) in which the author is separated from his work by characters performing actions with an audience present.

The student develops the understanding of the rhetorical relationships of the author, characters performing an action and the audience in drama.

Students discuss (in small and large groups) the rhetorical (or social) relationships of the author, the characters and their actions, and the audience in "Twelve Angry Men."

The student produces and presents plays.

Students improvise situations, write the improvisations; they discuss their scripts in small groups; they present their improvisations.

Students write dramatic monologue and soliloquy after acting out the monologue and soliloque. They produce and present their works.

The student sees films, filmstrips, dramatic productions on stage and television and hears recordings of works studied.

Students see a dramatic stage production of "Twelve Angry Men."
Students see a film of "Gulliver's Travels."
Students see a film of "The Adventures of Huckleberry Finn."

The student hears, reads, studies plays.

1. Twelve Angry Men - Rose

(2) ELEMENTS OF NARRATIVE POETRY AND FICTION AS FUNCTIONS OF THE MODE OF PRESENTATION; RHETORICAL RELATIONSHIPS OF THE AUTHOR, THE NARRATOR, READER, OR LISTENER

The student hears and tells stories with the four narrative patterns.

Students see a film of "Huckleberry Finn" (comedy).
Students tell stories with the narrative pattern of romance.
Students hear their teacher read "The Cask of Amontillado" (irony).

The student develops the understanding of the elements of narrative poetry and fiction (causality in plot; foreshadowing and other devices for manipulating time and space; point of view...) as functions of the mode of presentation.

Students read "The Adventures of Huckleberry Finn." They discuss the concept of causality in plot, devices for manipulating time and space, and point of view of the story. They discuss the relationships of these elements to the mode of

Grade Nine Level, Cont.

The student sees films, filmstrips and hears recordings of works studied.
The student hears, reads, studies works from each of the following:

Narrative poem	Incident of the French Camp - R. Browning
Folk tale	The Adventures of Rama
Myth	The Odyssey of Homer
Fable	The Fifty-First Dragon - H. Broun
Short story	A Piece of String - deMaupassant
Novel	Swiftwater - F. Annixter

(3) Patterns of sounds and stangaic forms

The student reads and composes lyric poems.
The student develops the understanding of patterns of sounds - alliteration, assonance, consonance, euphony, cacophony, and simple rhyme; rhythms (syllable and line pattern).
The student develops the understanding of stanzaic forms -rhyme patterns, repetition, refrain, blank verse, free verse.
The studant hears, reads, studies lyric poems (examples are given) -

1. The Bear - Robert Frost
2. A Wanderer's Song - John Masefield
3. Night Journey - Roethke
4. Sympathy - Paul L. Dunbar
5. I Hear America Singing - Walt Whitman

OBJECTIVES

(1) Aspects of drama as functions of the mode of presentation ; the rhetorical relationships of the author, the characters, the audience

The student reads and presents plays.
The student develops the understanding of the aspects of drama as functions of the mode of presentations.
The student develops the understanding of the rhetorical relationships of the author, characters performing an action, and the audience in drama.
The student produces and presents plays.
The student sees films, filmstrips, dramatic productions on stage and television and hears recordings of works studied.
The student hears, reads, studies plays (an example is given)

Twelve Angry Men - Rose

(2) Elements of narrative poetry and fiction as functions of the mode of presentation; rhetorical relationships of the author, the narrator, reader or listener

The student hears and tells stories with the four narrative patterns.
The student develops the understanding of the elements of narrative poetry and fiction (causality in plot; foreshadowing and other devices for manipulating time and space; point of view...) as functions of the mode of presentation.
The student develops the understanding that the mode of presentation of narrative poetry is a function of the rhetorical context in which both author and the audience are present at the narration of the work; that the mode of presentation of narrative fiction is a function of the rhetorical context in which the author is separated from his work by the medium of the printed page or by a character or narrator narrating an action indirectly percieved by an audience.
The student develops an understanding of the effects of the medium of the written or spoken word.
The student sees films, filmstrips and hears recordings of works studied.
The student hears, reads, studies works from each of the following:

Narrative poem	Casey at the Bat - Thayer
Folk tale	Tales of the Cheyenne - Penny
Myth	The Lord of the Rings - Tolkier
Fable	Gulliver's Travels - Defoe
Short story	The Dragon - Bradbury
Novel	The Adventures of Huckleberry Finn - Twain

The student develops the understanding that the mode of presentation of narrative poetry is a function of the rhetorical context in which both author and the audience are present at the narration of the work; that the mode of presentation of narrative fiction is a function of the rhetorical context in which the author is separated from his work by the medium of the printed page or by a character or narrator narrating an action indirectly perceived by an audience.

Students read "The Cask of Amontillado." They discuss the rhetorical relationships of the author and audience, and the narrator narrating the story.

The student develops an understanding of the effects of the medium of the written or spoken word.

Students discuss (in small groups and large groups) the effects of the printed page in "The Cask of Amontillado."

The student sees films, filmstrips and hears recordings of works studied.

Students see a film of "Gulliver's Travels."
Students hear a recording of "Casey at the Bat."

The student hears, reads, studies works from each of the following: narrative poem, folk tale, myth, fable, short story, novel.

Narrative poem	Casey at the Bat - Thayer
Folk tale	Tales of the Cheyenne - Penny
Myth	The Lord of the Rings - Tolkier
Fable	Gulliver's Travels - Defoe
Short story	The Dragon - Bradbury
Novel	The Adventures of Huckleberry Finn - Twain

(3) PATTERNS OF SOUNDS AND STANZAIC FORMS: RHETORICAL RELATIONSHIPS OF THE AUTHOR, IDEAS AND EMOTIONS, AUDIENCE

The student reads and composes lyric poems.

Students read "Travel", "The Crazy Woman", "In Winter in the Woods Alone", "Nocturne in a Deserted Brickyard."
Students compose lyric poems when they want to. If they want their poems printed and distributed to the class this can be done.

The student develops the understanding of patterns of sounds - alliteration, assonance, consonance, euphony, cacophony, and simple rhyme (metrical order of verse)...

Students hear "In Winter in the Woods Alone." They discuss (in small groups) the patterns of sounds in the poem.
Students hear "Travel." They discuss (in small groups) the patterns of sounds in the poem.

The student develops the understanding of stanzaic forms - rhyme patterns, repetition, refrain, blank verse, variations of rhyme (approximate, internal, and end rhyme).

Students read "Travel", "The Crazy Women", "In Winter in the Woods Alone", "Nocturne in a Deserted Brickyard." They discuss (in small groups and panel discussions) the the stanzaic forms of the poems.

(3) Patterns of sounds and stanzaic forms; rhetorical relationships of the author ideas and emotions, the audience

The student reads, and composes lyric poems.

The student develops the understanding of patterns of sounds - alliteration, assonance, consonance, euphony, cacophony, and simple rhyme (metrical order of verse)...

The student develops the understanding of stanzaic forms - rhyme patterns, repetition, refrain, blank verse, variations of rhyme (approximate, internal, and end rhyme).

The student develops the understanding of the mode of presentation as a function of the rhethorical context in which the author is directly involved in the contemplation of an idea or an action indirectly perceived by an audience.

The student hears, reads, studies lyric poems:

Travel - Millay
The Crazy Women - Brooks
In Winter in the Woods Alone - Frost
Nocturne in a Deserted Brickyard - Sandburg

Learning Experiences (Grade 9), Cont.

The student hears, reads, studies lyric poems.

Travel - Millay
The Crazy Women - Brooks
In Winter in the Woods Alone - Frost
Nocturne in a Deserted Brickyard - Sandburg

GRADE TEN LEVEL

UNDERLYING PRINCIPLE - LITERATURE DERIVES SIGNIFICANCE FROM RECURRENT CHARACTERISTICS OF EXTERNAL FORMS

DERIVED GENERALIZATION - Recurrent Characteristics of External Forms are Genres Drama Narrative Poetry, Narrative Fiction, Lyric Poetry

SELECTED UNDERSTANDING -
(1) IN DRAMA the mode of presentation is a function of the rhetorical context in which the author is separted from his work by characters performing an action with an audience present.
(2) IN NARRATIVE POETRY (especially the epic and other early forms) the mode of presentation is a function of the rhetorical context in which both the author and the audience are conceived of as presence at the narration of the work. IN NARRATION FICTION the mode of presentation is a function of the rhetorical context in which the author is separed from his work by the medium of the printed page or by a character or narrator narrating an action indirectly perceived by an audience
(3) IN LYRIC POETRY the mode of presentation is a function of presentation is a function of the rhetorical context in which the author is directly involved in the contemplation of an idea or an emotion indirectly perceived by an audience.

SELECTED KNOWLEDGE TO BE DEVELOPED -
(1) Aspects of drama as functions of the mode of presentation; rhetorical relationships of the author, the characters, the audience in drama
(2) Elements of narrative poetry and fiction as functions of the mode of presentation; rhetorical relationships of author, narrator, reader, or listener
(3) Elements of lyric poetry as functions of the mode of presentation; relationships of the author, the subject, and the audience

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EXPECTED READINESS

(1) Aspects of drama as functions of the mode of presentation; the rhetorical relationships of the author, the characters, the audience

The student reads and presents plays.
The student develops the understanding of the aspects of drama as functions of the mode of presentations.
The student develops the understanding of the rhetorical relationships of the author, characters performing an action, and the audience in drama.
The student produces and presents plays.
The student sees films, filmstrips, dramatic productions on stage and television and hears recordings of works studied.
The student hears, reads, studies plays (an example is given)

Twelve Angry Men - Rose

(2) Elements of narrative poetry and fiction as functions of the mode of presentation; rhetorical relationships of the author, the narrator, reader or listener

The student hears and tells stories with the four narrative patterns.
The student develops the understanding of the elements of narrative poetry and fiction (causality in plot; foreshadowing and other devices for manipulating time and space; point of view...) as functions of the mode of presentation.
The student develops the understanding that the mode of presentation of narrative poetry is a function of the rhetorical context in which both author and the audience are present at the narration of the work; that the mode of presentation of narrative fiction is a function of the rhetorical context in which the author is separated from his work by the medium of the printed page or by a character or narrator narrating an action indirectly perceived by an audience.

(1) ASPECTS OF DRAMA AS FUNCTIONS OF THE MODE OF PRESENTATION. RHETORICAL RELATIONSHIPS OF THE AUTHOR, THE CHARACTERS, THE AUDIENCE IN DRAMA

The student reads and presents plays.

Students read "Antigone" and "The Miracle Worker." In a workshop-type situation, they read the character roles and select cast. They produce and present the plays for the small group and the class. They make recordings of their presentations. They make films of their presentations.

The student develops the understanding of the aspects of drama as functions of the mode of presentation.

Students, in small groups and in panel discussions, discuss the aspects of "Antigone" and "The Miracle Worker" (scene and act divisions and dramatic development) as functions of the mode of presentation - the rhetorical situation in which the author is separated from his work by characters performing actions with an audience present.

The student develops the understanding of the rhetorical relationships of the author, characters performing an action, the audience in drama.

Students (in small groups and large groups) discuss the rhetorical relationships of the author, characters, and audience in "Antigone" and "The Miracle Worker."

The student produces and presents plays.

Students develop, write, produce, and present original one act plays. They use any one of the four narrative patterns. They make tape recordings of their plays. They make films of their plays.

The student sees films, filmstrips, dramatic productions on stage and television and hears recordings of works studied.

Students see a dramatic production of "The Miracle Worker" on stage.
Students hear a recording of "Antigone."
Students see "Man of La Mancha" on stage.

The student hears, reads, studies plays.

1. Antigone - Sophocles
2. The Miracle Worker - William Gibson

(2) ELEMENTS OF NARRATIVE POETRY AND FICTION AS FUNCTIONS OF THE MODE OF PRESENTATION: RHETORICAL RELATIONSHIPS OF AUTHOR, NARRATOR, READER, OR LISTENER

The student hears and tells stories with the four narrative patterns.

Students see a film of "Don Quixote." They discuss (in large and small groups) the narrative patterns of the story.
Students tell stories with the narrative patterns of romance, irony, comedy, tragedy. The stories may be original or re-tellings of stories they have heard or read. Students make tape recordings of their stories and listen to them. They dramatize their stories. They write their stories.

The student develops an understanding of the effects of the medium of the written or spoken word.

The student sees films, filmstrips and hears recordings of works studied.

The student hears, reads, studies works from each of the following:

Narrative poem	Casey at the Bat - Thayer
Folk tale	Tales of the Cheyenne - Penny
Myth	The Lord of the Rings - Tolkier
Fable	Gulliver's Travels - Defoe
Short story	The Dragon - Bradbury
Novel	The Adventures of Huckleberry Finn - Twain

(3) Patterns of sounds and stangaic forms; rhetorical relationships of the author ideas and emotions, the audience

The student reads, and composes lyric poems.

The student develops the understanding of patterns of sounds - alliteration, assonance, consonance, euphony, cacophony, and simple rhyme (metrical order of verse)...

The student develops the understanding of stanzaic forms - rhyme patterns, repetition, refrain, blank verse, variations of rhyme (approximate, internal, and end rhyme).

The student develops the understanding of the mode of presentation as a function of the rhethorical context in which the author is directly involved in the contemplation of an idea or an action indirectly perceived by an audience.

The student hears, reads, studies lyric poems

Travel - Millay
The Crazy Women - Brooks
In Winter in the Woods Alone - Frost
Nocturne in a Deserted Brickyard - Sandburg

OBJECTIVES

(1) Aspects of drama as functions of the mode of presentation; rhetorical relationships of the author, the characters, the audience in drama

The student reads and presents plays.

The student develops the understanding of the aspects of drama as functions of the mode of presentation.

The student develops the understanding of the rhetorical relationships of the author, characters performing an action, the audience in drama.

The student produces and presents plays.

The student sees films, filmstrips, dramatic productions on stage and television and hears recordings of works studied.

The student hears, reads, studies plays from the one or two genres -

Antigone - Sophocles
The Miracle Worker - William Gibson

(2) Elements of narrative poetry and fiction as functions of the mode of presentation; rhetorical relationships of author, narrator, reader, or listener

The student hears and tells stories with the four narrative patterns.

The student develops the understanding of the elements of narrative poetry and fiction (causality in plot; foreshadowing, flashback, and other devices for manipulating time and space; point of view) as functions of the mode of presentation.

The student develops the understanding that the mode of presentation of narrative poetry is a function of the rhetorical context in which both the author and the audience are present at the narration of the work; that the mode of presentation of narrative fiction is a function of the rhetorical context in which the author is separated from his work by the medium of the printed page or by a character or narrator narrating an action indirectly perceived by an audience.

The student develops the understanding of the affects of the medium of the written or spoken word.

The student sees films, filmstrips and hears recordings of works studied.

The student hears, reads, studies works from each of the following (examples are given)

The student develops the understanding of the elements of narrative poetry and fiction (Causality in plot; foreshadowing, flashback, and other devices for manipulating time and space; point of view) as functions of the mode of presentation.

Students read "Young Goodman Brown." They discuss the concept of causality in the plot of the story, devices for manipulating time and space and point of view of the story. They discuss the relationships of these elements to the mode of presentation.

The student develops the understanding that the mode of presentation of narrative poetry is a function of the rhetorical context in which both the author and the audience are present at the narration of the work; that the mode of presentation of narrative fiction is a function of the rhetorical context in which the author is separated from his work by the medium of the printed page or by a character or narrator narrating an action indirectly perceived by an audience.

Students read "The Erl-King." They discuss the relationships of the author and the audience in the poem. Students hear their teacher read the poem; they read the poem to members of small groups of their classmates.

Students read "The Great Stone Face." They discuss the relationships of the author, the audience, the narrator, and the reader or listener in the story. (This is a small and large group activity).

The student develops the understanding of the affects of the medium of the written or spoken word.

Students read "Don Quixote." They discuss the affects of the printed page and the narrator on the story.

The student sees films, filmstrips and hears recordings of works studied.

Students see a film of "Young Goodman Brown."
Students hear a recording of "Man of La Mancha."

The student hears, reads, studies works from each of the following: narrative poem, folk tale, myth, fable, short story, novel.

Narrative poem	The Erl-King - Goethe
Folk Tale	The Great Stone Face - Nathaniel Hawthorne
Myth	The Passing of Arthur - Alfred L. Tennyson
Fable	Fables for Our Time - James Thurber
Short story	Young Goodman Brown - Nathaniel Hawthorne
Novel	Don Quixote - Cervantes

(3) ELEMENTS OF LYRIC POETRY AS FUNCTIONS OF THE MODE OF PRESENTATION; RELATIONSHIPS OF THE AUTHOR, THE SUBJECT, AND THE AUDIENCE

The student reads and composes lyric poetry.

Students read "The Rubaiyat of Omar Khayyam." They discuss the relationships of the subject, the author, and the audience of the poem.

Students compose lyric poems when they want to. If they want their poems printed and distributed to the class, this can be done.

Grade Ten Level, Cont.

Narrative poem	The Erl-King - Goethe
Folk tale	The Great Stone Face - Nathaniel Hawthorne
Myth	The Passing of Arthur - Alfred L. Tennyson
Fable	Fables for Our Time - James Thurber
Short story	Young Goodman Brown - Nathaniel Hawthorne
Novel	Don Quixote - Cervantes

(3) Elements of lyric poetry as functions of the mode of presentation; relationships of the author, the subject, and the audience

The student reads and composes lyric poetry.

The student develops the understanding of the elements of lyric poetry (patterns of sounds and stanzaic forms) as functions of the mode of presentations.

The student develops the understanding that the mode presentation is a function of the rhetorical context in which the author is directly involved in the contemplation of an idea or an emotion indirectly perceived by an audience.

The student hears, reads, studies lyric poems :

How Do I Love Thee? - Elizabeth B. Browning
Ode to the West Wind - Percy B. Shelley
The Rubaiyat of Omar Khayyam
The Lifeguard - James Dickey
The Road Not Taken - Robert Frost
Auto Wreck - Karl Shapiro

The student develops the understanding of the elements of lyric poetry (patterns of sounds and stanzaic forms) as functions of the mode of presentation.

Students read "Travel", "Auto Wreck", "The Road Not Taken." They discuss (in small groups) the patterns of sounds and stanzaic forms in the poems.

The student develops the understanding that the mode of presentation is a function of the rhetorical context in which the author is directly involved in the contemplation of an idea or an emotion indirectly perceived by an audience.

Students read "Ode to the West Wind." They discuss the relationships of the author, the ideas and emotions, and the audience as found in the poem.

The student hears, reads, studies lyric poems:

How Do I Love Thee? - Elizabeth B. Browning
Ode to the West Wind - Percy B. Shelley
The Rubaiyat of Omar Khayyam
The Lifeguard - James Dickey
The Road Not Taken - Robert Frost
Auto Wreck - Karl Shapiro

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